



# Forum of The Guild of Carillonneurs in North America

Forum of The Guild of Carillonneurs in North America



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FORUM	TOPICS	POSTS	LAST POST
<b>Technical Discussions</b> Discussions on various technical aspects of carillon instruments and standards. Moderator: JohnGouwens	23	335	by JohnGouwens on Tue Nov 10, 2015 5:50 am
<b>News</b> News and events of the guild and carillons in general. Moderator: JohnGouwens	7	24	by TimSleep on Wed Jan 01, 2014 5:12 pm
<b>Repertoire</b> Discussions about carillon music and technique. Moderator: JohnGouwens	14	60	by JohnGouwens on Tue Nov 10, 2015 5:45 am
<b>Guild Business</b> Issues to congresses, exams, and guild structure. Moderator: JohnGouwens	5	22	by JohnGouwens on Wed Nov 05, 2014 4:59 pm
<b>General Interest</b> Discussions on carillon related topics. Moderator: JohnGouwens	15	47	by FrancesNewell on Sat Jan 30, 2016 2:52 pm

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## Technical Discussions

Moderator: JohnGouwens




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**NEWTOPIC\***

23 topics • Page 1 of 1

ANNOUNCEMENTS	REPLIES	VIEWS	LAST POST
<b>Forum Rules</b> by <b>admin</b> on Sat Dec 15, 2012 3:44 am	0	7736	by <b>admin</b> on Sat Dec 15, 2012 3:44 am
TOPICS	REPLIES	VIEWS	LAST POST
<b>Whither transposition?</b> by TerryMcGee on Mon Jul 27, 2015 11:49 pm	5	29512	by JohnGouwens on Tue Nov 10, 2015 5:50 am
<b>How to mic a carillon</b> by DarrellEldridge on Fri May 01, 2015 4:42 pm	4	6323	by FrancesNewell on Wed Jul 01, 2015 1:11 am
<b>Transposing claviers?</b> by TerryMcGee on Thu Mar 06, 2014 11:10 pm	3	6890	by JohnGouwens on Sat Oct 25, 2014 2:53 am
<b>History of "Radial Transmission"</b> by JohnGouwens on Mon Oct 20, 2014 10:58 pm	13	27759	by FrancesNewell on Fri Oct 24, 2014 2:35 am
<b>Eijsbouts and Petit-Fritsen merger challenges</b> by FrancesNewell on Mon Feb 24, 2014 7:13 pm	3	6258	by JohnGouwens on Mon Feb 24, 2014 11:58 pm
<b>Casting Methods discussion</b> by JohnGouwens on Sun Dec 29, 2013 9:12 pm	7	14508	by CarlSZimmerman on Thu Feb 20, 2014 7:54 am
<b>practice instrument</b> by DanFrankforter on Mon Jan 27, 2014 12:36 am	10	30703	by TerryMcGee on Mon Feb 03, 2014 9:16 pm
<b>Heating to prevent icing and freezing bells</b> by FrancesNewell on Sun Dec 29, 2013 12:13 pm	5	9086	by JohnGouwens on Thu Jan 02, 2014 12:35 am
<b>Effect of clevis/flexure height on adjustor sway</b> by TerryMcGee on Wed Jun 12, 2013 3:55 am	3	6005	by JohnGouwens on Sat Nov 02, 2013 8:45 pm
<b>Progress of the WCF 2006 Keyboard?</b> by TerryMcGee on Sun Oct 13, 2013 12:06 am	8	16347	by TerryMcGee on Tue Oct 22, 2013 9:59 pm
<b>Clapper height tonal variation</b> by TerryMcGee on Sat Mar 30, 2013 1:54 am	30	65709	by CarlSZimmerman on Wed Oct 16, 2013 4:07 pm
<b>Swinging Bells!</b>			by CarlSZimmerman

 by FrancesNewell on Tue Mar 26, 2013 4:21 pm	 <a href="#">1</a> <a href="#">2</a>	18	41505	on Wed Oct 16, 2013 2:12 pm
 <b>Ideal pedal pressure?</b> by TerryMcGee on Mon May 13, 2013 11:31 pm	 <a href="#">1</a> <a href="#">2</a>	13	32724	by TerryMcGee  on Sat May 25, 2013 11:44 am
 <b>Effect of slightly worn clappers</b> by TerryMcGee on Sat Apr 20, 2013 12:07 am	 <a href="#">1</a> <a href="#">2</a>	13	29555	by JohnGouwens  on Tue Apr 23, 2013 2:51 pm
 <b>Expansion options for a 3 octave carillon</b> by TerryMcGee on Thu Feb 28, 2013 10:11 pm	 <a href="#">1</a> <a href="#">2</a> <a href="#">3</a> <a href="#">4</a>	33	67672	by TerryMcGee  on Thu Apr 18, 2013 11:20 pm
 <b>Comparison between internal and external clappers</b> by TerryMcGee on Fri Mar 08, 2013 5:04 am	 <a href="#">1</a> ... <a href="#">6</a> <a href="#">7</a> <a href="#">8</a>	75	104963	by JohnGouwens  on Sun Apr 07, 2013 5:02 am
 <b>Electric Keyboards</b> by JohnGouwens on Tue Jan 01, 2013 9:45 pm	 <a href="#">1</a> <a href="#">2</a>	10	20686	by FrancesNewell  on Thu Apr 04, 2013 1:37 am
 <b>Down-wires</b> by TerryMcGee on Tue Feb 26, 2013 10:39 pm	 <a href="#">1</a> <a href="#">2</a>	18	47083	by JohnGouwens  on Sat Mar 30, 2013 6:18 am
 <b>How long is too long?</b> by TerryMcGee on Wed Feb 27, 2013 5:28 am	 <a href="#">1</a> <a href="#">2</a>	14	26912	by JohnGouwens  on Fri Mar 01, 2013 12:48 am
 <b>PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS</b> by FrancesNewell on Thu Jan 17, 2013 2:10 pm	 <a href="#">1</a> <a href="#">2</a>	17	39758	by FrancesNewell  on Tue Feb 12, 2013 11:50 am
 <b>Drum Player in Bruges</b> by JohnGouwens on Tue Jan 29, 2013 4:43 pm		5	9477	by JohnGouwens  on Thu Jan 31, 2013 10:09 pm
 <b>restored original transposition Baird Carillon Ann Arbor</b> by Gideon Bodden on Sun Dec 23, 2012 11:59 pm		4	7695	by FrancesNewell  on Sat Dec 29, 2012 10:13 pm
 <b>Two-Octave Carillons</b> by JohnGouwens on Sat Dec 01, 2012 3:35 am		1	3387	by JohnGouwens  on Thu Dec 13, 2012 9:09 pm

Display topics from previous: [All Topics](#) Sort by [Post time](#) [Descending](#)

**NEWTOPIC\***

23 topics • Page 1 of 1

✚ [Return to Board index](#)

Jump to: [Technical Discussions](#)

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Moderator: JohnGouwens

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Search input field

1 post • Page 1 of 1

### Forum Rules

by **admin** on Sat Dec 15, 2012 3:44 am

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Please punctuate properly, and do not use all uppercase. We will delete posts that “**YELL**” at us!

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You may include links or pictures in your postings, but posting of music which is in violation of copyright rules will be subject to immediate deletion by the moderator.

Please remember that what you post here can be seen by anybody in the outside world - not just carillonneurs, and not just forum members.

This forum is moderated with the best interests of the GCNA at heart. Criticisms of what we do are healthy, when presented courteously. Posts which in some way undermine the objectives and goals of the GCNA will be deleted at the discretion of the moderator.

As it is presently configured, once you are a member, your comments and posts will “go live” immediately. We eliminated the requirement to have the moderator approve every comment and post, though if we run into problems, that idea may be revisited.

Note: If you are interested in a discussion venue that is not affiliated with the GCNA, there is

**admin**

Site Admin

Posts: 1

Joined: Wed Nov 21, 2012 12:29 am

a Facebook group, also moderated by John Gouwens, which is in no way connected with the guild. You can find that group at: <http://www.facebook.com/groups/110196189127982/>

Thanks! - John Gouwens, your friendly Moderator



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1 post • Page 1 of 1

❖ [Return to Technical Discussions](#)

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## Whither transposition?

Moderator: JohnGouwens

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6 posts • Page 1 of 1

### Whither transposition?

by **TerryMcGee** on Mon Jul 27, 2015 11:49 pm

We're looking at making some big changes at the National Carillon, Canberra, Australia over the next few years, and we'd like to invite your thoughts on some of them. Here's the first. Ours is currently a transposed instrument, playing 1 semitone flat of standard pitch. That was presumably intended to give the sound reaching the ground 50 metres (164 ft) below a little more gravitas. But increasingly, the instrument is being used in conjunction with associate musicians, whereupon the 1 semitone transposition becomes a real inconvenience. Needless to say, it's the carillonist that has to cope with the transposition!

So, to transpose or not to transpose, that is the question. We would clearly not regret playing on a keyboard in standard tuning, but what of the listeners 50 metres below? Would they really mind if it sounded a semitone sharper than now? Your thoughts appreciated.

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Whither transposition?

by **CarlSZimmerman** on Tue Jul 28, 2015 3:38 am

The question of whether to change the transposition cannot be answered without considering the question of how such a change might be accomplished. I see three ways of doing that.

1) Revise the transmission to connect the bells to the keyboard in concert pitch. This would require changing a few keys at the bottom end of both the manual and pedal, so that instead of G,A... you would have, F#,G#... Also add one small bell at the top to connect to the treble C key. On the positive side, you have a miniscule cost for one small bell, but all the rest stay in place. On the negative side, you lose the bass G, while the bass F# and G# are musically useless, and the cost of reworking the transmission would be significant.

2) Replace the entire instrument with one that is a semitone lighter. On the positive side, you would have the same keyboard range as at present, and might gain an improved bell layout and mechanism. On the negative side, it would be hideously expensive, probably requiring

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



complete replacement of the frame and transmission as well as the bells.

3) Replace the F# and G# basses with a G bass, add a C treble, and revise the transmission to connect the bells to the keyboard in concert pitch. This alternative would be intermediate in cost between options 1 and 2. On the positive side, it retains the present keyboard unchanged, and should require minimal modification of the frame. (However, I have no idea of the practicality of getting those basses out, since I haven't seen how the frame fits into the very unusual tower.) On the negative side - well, there is that cost.

There's also the question of the temperament of the present tuning, i.e., is it well suited to changing the transposition by a semitone? If it is truly "well tempered," then it would be OK.

As far as impact on the listeners goes, I think there would be very little. You might try an experiment with a piece of music that requires the bass G but can also be played in a key that is a whole tone higher. Play the deeper version near the beginning of a concert and the lighter version near the end, without telling them what the difference is. then ask which version they like better, and why.

I have no recommendation. But costing out the alternatives would help you to decide whether it's worth the effort.

---

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



## Re: Whither transposition?

by **TerryMcGee** on Tue Jul 28, 2015 6:36 am

Thanks Carl!

Yes, we have been thinking about the rest of the task too, and there are many questions arising there. But I guess I am putting that off, looking for the philosophical answer whether or not de-transposing is a good or bad idea. If everyone howled it down, pointing out perhaps how changing the transposition would punch a hole in the space-time continuum through which all the Earth's atmosphere would leak away, ending life on Earth as we know it, I wouldn't have to look at the pesky practical issues. But so far nobody has (I've also received a number of private replies), so the day of reckoning is approaching fast!

When we get to look at the broader picture, you'll see that there's even more to think about. This all started because we need to replace our clappers, which are 40 years old, too light to start with, very worn, very crude, swing from the wrong place and strike the bell obliquely. (Apart from that they're great!) But if we swing new clappers from the right place, we'll need to move all the transmission bars up. Hey, if we're doing that, we might as well go radial, from halfway up, and quasi-radial for bells from bell #11 upwards. At the other end of the system, the clavier is also feeling its age. So we'd like to replace it with one to the WCF standard. That of course requires changes to the down-wires, guides and registers, so we'd need to replace all that. And of course, we'll need a G bass. How close to your Option 2 are we now?

Interesting thought to play the same piece in both keys in the same recital! I'd got as far as suggesting we audition the same piece in both keys from the ground, but hadn't thought to involve the public. Air on an F# String?

Incidentally, our current range is nominal G to D5, missing bass G#, 55 bells. Possibly nobody advised you when the two extra trebles were added circa 2003? So we'd need a new treble D if

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

we were to de-transpose and keep the current range. And we'd need to decide what to do with the existing bass F#. Trade it in, giving us an easy place to hang the G bass? Well, easier than finding a new location. Or have a pedal for it, or leave it to the Westminster Chimes to play with? So many questions.

You can see why I'm taking this one step at a time.

Thanks for your thoughtful comments. I look forward to more discussions as we progress along this adventure....

## Re: Whither transposition?

by **Gideon Bodden** on Tue Jul 28, 2015 5:09 pm

It would be a crime to change the pitch of this carillon. It has been decided the largest bell would be an F-sharp, not a G, and it would be transposing down. It makes a tremendous difference. Everyone who knows much about carillons, knows this. It is plainly ridiculous to suggest to do "tests" with the public to assess if it would make much difference at all. The audience is there to enjoy the music, not to form a democratic board of expertise on musical instruments. Leave it to experts.

And if the carillon is to be playing together with other instruments, are these instruments always non-transposing? And are these musicians always playing in the scale of C-major? And the carillon part is supposed to be performed by a player who is unable to play transposed scores? so: an amateur? And the limitations of this amateur should be a reason to do fundamental damage to this monumental carillon? I find this an upsetting proposal. Dealing with such a major carillon as the one at Canberra should begin with taking the instrument, its builders and its history seriously.

Having said that, we now live in the 21st century, and if it would be considered really necessary to be able to make the carillon sound non-transposing, then the only logic, and "defendable" solution would be to create a shiftable connection between the console and the transmission. Even the late Petit&Fritsen company managed to install such a device a few years ago for a new carillon here in Holland.

**Gideon Bodden**

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

## Re: Whither transposition?

by **TerryMcGee** on Thu Jul 30, 2015 2:03 am

Yes, I like the idea of a shiftable transposition (which is why I'd asked earlier on this site if anyone had come up with such a thing). We do that routinely in harpsichords of course, either 440/415 or even 440/415/392Hz. (Standard, "baroque", "old French pitch"). It's easier there - you just lower the keyboard, leaving the jacks dangling on their dampers, slide the keyboard whichever way you want and bring the keyboard up again.

But I can't see it would be impossible on the carillon, and would solve our dilemma. Except we'd still need the missing bass G bell!

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

## Re: Whither transposition?

by **JohnGouwens** on Tue Nov 10, 2015 5:50 am

I believe the carillon (Eijsbouts) in Alverca, Portugal has adjustable transposition - something about hooking the keys up to different wires. How well it works, I do not know. I know who we could ask, though. Honestly, though, I pretty much agree with Gideon - don't change this carillon! So much of the g-compass repertoire is written with the Kansas carillon in mind, and as it stands, the Canberra carillon is more or less a twin to the University of Kansas carillon.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm





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6 posts • Page 1 of 1

❖ [Return to Technical Discussions](#)

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## How to mic a carillon

Moderator: JohnGouwens

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5 posts • Page 1 of 1

### How to mic a carillon

by [DarrellEldridge](#) on Fri May 01, 2015 4:42 pm

The design of our bell tower (at First Baptist Church, Huntsville, AL) requires that we mic the carillon (48-bell Verdin). Without the mics, the player is unable to hear the bells, even though the clavier is located just a few feet below. It has become necessary to replace the mics. How does one go about choosing the best mics for the application? To what extent does the particular configuration - as opposed to the characteristics of carillons in general - weigh on the decision? I would appreciate any information that you can offer.

[DarrellEldridge](#)

Posts: 2  
Joined: Mon Jan 14, 2013  
3:08 am

### Re: How to mic a carillon

by [JohnGouwens](#) on Fri May 01, 2015 7:49 pm

It's such a shame when architects blunder this way, and don't allow for a good way to hear the bells directly! Much depends on your tower - is it way open, or are there some corners where you could place microphones safely? Assuming you have to mic them from within the tower, try to get a few feet away from any bells. Any bells that are really close will be picked up in an overbearing way. I believe the most successful such setup is at Bok Tower in Lake Wales, Florida, which involves (or did last I knew) a set of Schoeps pressure zone microphones. They are outstanding - and very expensive!! (I'll add to this later.)

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: How to mic a carillon

by [DarrellEldridge](#) on Fri May 01, 2015 10:27 pm

The tower is completely enclosed beneath the bells, so the only option is to place the mics in with the bells. We have some weatherproof condenser mics, but they seem to be overpowered by the sound, as there is way too much distortion. I wonder whether dynamic mics would work better, and whether there are weatherproof units available... or if I'm even going in the right direction.

[DarrellEldridge](#)

Posts: 2  
Joined: Mon Jan 14, 2013  
3:08 am

### Re: How to mic a carillon

[FrancesNewell](#)

by [FrancesNewell](#) on Wed Jul 01, 2015 12:59 am

another consideration is: what's the best setup for recording? As long as you have to set up mica, might as well have the best possible setup for quality recording. Also, anything that is dependent upon electronics can fail for lots of reasons. If the power cut out in the middle of a performance, you would not be able to hear your bells unless you had a backup system

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

## Re: How to mic a carillon

by [FrancesNewell](#) on Wed Jul 01, 2015 1:11 am

One other idea: Ed Herrmann recorded the Rockefeller Chapel bells for his GCNA Barnes Scholarship project. He should know about avoiding distortion and capturing the best of your bells' overtones.

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

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5 posts • Page 1 of 1

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## Transposing claviers?

Moderator: JohnGouwens

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4 posts • Page 1 of 1

### Transposing claviers?

by **TerryMcGee** on Thu Mar 06, 2014 11:10 pm

In the harpsichord world, it's quite common these days to have transposing keyboards. This enables you to deal with playing in modern pitch, A440, "baroque pitch" A415 (really G#), and sometimes even "old French pitch", A390 (really G). The transposition process is quite quick and easy. Typically, you drop the keyboard, leaving the jacks hanging from the strings by their dampers, slide the keyboard in the desired direction, and lift the keyboard again. Voila, convenient transposition, and no need to touch the tuning.

I wondered if this has ever been attempted on carillon? I could see this being useful to carillons that are already transposed when playing with other instruments. Anyone aware of such a feature?

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Transposing claviers?

by **JohnGouwens** on Fri Mar 07, 2014 9:32 pm

I believe the Eijsbouts carillon in Alverca, Portugal has some sort of adjustable transposition. I don't know the details. Since the action must be held under tension, it does entail (as I understand it) detaching and re-attaching the key from every single note.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Transposing claviers?

by **TerryMcGee** on Fri Mar 07, 2014 10:30 pm

Urk, that would be tedious!

I could envisage some sort of transposing box, at the bottom of the bellchamber. Maybe clamping bars would temporarily come into play, taking the tension of the down-wires, and the weight of the batons and adjustors. (That would be the equivalent of dropping the

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

keyboard in the harpsichord.)

Then some lateral shift would take place, shunting the pull from the batons to the left-next down wire, instead of the right-next down wire. (The equivalent of shifting the harpsichord keyboard sideways.) Then the clamping bars would release, freeing the system for use.

The changeover system could be entirely mechanical, activated by one or more levers. Or electromechanical - just press a button on whichever end of the clavier you want to head towards. A faint whir, a clunk, and all over in a few seconds. Obviously, the transposition box should add no perceptible drag or uncertainty into the normal operation of the batons.

Terry



## Re: Transposing claviers?

by [JohnGouwens](#) on Sat Oct 25, 2014 2:53 am

Why go to all the trouble and expense of doing all this? Basically, most carillons are keyed so the lowest note is "C," whatever the actual pitch might be. If you have an instrument with a wildly extended bass range, I could sort of see having a choice in transposition, but otherwise, what's the point? If the carillon is at or above concert pitch, transposing down means you don't have low C. Who would want that?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



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4 posts • Page 1 of 1

• [Return to Technical Discussions](#)

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## History of "Radial Transmission"

Moderator: JohnGouwens

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14 posts • Page 1 of 2 • 1 2

### History of "Radial Transmission"

by JohnGouwens on Mon Oct 20, 2014 10:58 pm

Not long ago, on the GCNA listserv e-mail lists, Terry McGee posed the following question:

*Can anyone tell me how old is the notion of radial transmission (where the action connects radially to the bells, rather than orthogonally via rotating transmission bars)? Do we know who first came up with it?*

*And, if it was a long time ago, who first put it into regular practice in recent times, and about when?*

To this, Gideon Bodden responded somewhat cryptically:

*Such a radial transmission was described in 1660 at the tower of the Oude Kerk in Amsterdam, which had a carillon by François and Pieter Hemony, built two years earlier, in 1658.*

*-Gideon Bodden.*

To no one's surprise, I was next:

*This is the sort of discussion that would go well in the GCNA forum, and I'll move it over there in a few days. Meanwhile, I presume, knowing somewhat the original location of bells at the Oude Kerk, that the directed cranks pointed out to bells hanging in the may openings of that (circular) tower. Certainly, that arrangement of bells makes a radial transmission the sensible choice, though the question is, are we talking about radial quadrants (directed cranks) or was the Oude Kerk connected with the always-radial "broek" system? Certainly, the latter isn't the same sort of solution Terry is describing.*

JohnGouwens

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

*Roller-bar transmissions were found in some older automatic playing drum installations, even in some carillons where the manual playing involved a broek system. (Interestingly, some other carillons are the converse - broek automatic connections, roller-bar for manual playing.)*

*The rare examples of 19th-century carillon actions weren't standardized enough to establish much of anything, but my understanding is that they tended to be roller-bar transmission. In the 20th century, by the time the Continental bellfounders entered the carillon market (just after World War II), Petit & Fritsen used directed quadrants, though not very efficiently - they were often applied to bells hung in long horizontal rows, introducing much slopiness in the action. Paccard over the years did some of each, though many of their earlier efforts (those involving Arthur Bigelow, such as Jackson and Sewanee) had roller-bar transmissions. They did some directed quadrant actions also, though not necessarily in relation to circular arrangements of bells.*

*The big change came with the 1986 renovation at Albany, New York, where Richard Strauss went about making several design improvements, including very sturdy directed quadrant transmission. That said, the arrangement of the bells was still essentially the old one - horizontal rows. It was something very new, though, for Taylor to build a directed quadrant action. Their work, and that of Gillett & Johnston, had always been roller-bar transmissions before, at least for most of the range. With the Cohasset renovation and enlargement, more of the smaller bells were arranged radially, so that the bells would be relatively close to the transmission wires associated with them. That principle has since been refined and improved in various ways in the work since that time by Meeks & Watson, Paccard, and Petit & Fritsen. (It is worth noting that prior to the Albany and Cohasset projects, the carillons in which Rick Watson designed actions - including many Verdin installations of Petit & Fritsen bells - were roller-bar transmissions.) Either design can be done well or can be done poorly. I would argue that applying directed quadrants to bells hung on a rectangular frame is a mistake. A radial transmission really should have a radial arrangement of bells to have any advantage.*

*- John Gouwens*

To this, Rick Watson sent me an extensive communication individually. I won't reproduce it here in its entirety, since I don't have his permission to do so (though it is very interesting!). I will, however, include many points he made:

1) The term "radial" transmission was coined by Richard Strauss to apply to an action that involved centrally-placed transmission with directed cranks on better bearings, engineered so that the height of the cranks was optimal for each bell. As he pointed out also, this became far easier to execute with CAD programs than it had been in the past. (I rather suspect the "radial transmission" to which Gideon refers was likelier the also-radial broek system, though indeed there is some documentation (which Gideon knows first-hand) of directed cranks being employed as original equipment on one or two Hemony carillons.

2) Several earlier carillon projects of Rick Watson's did involve directed cranks and elements of radial design, notably his first big Verdin project, at St. Thomas, Whitmarsh, where Lee 't Hart, as consultant specified P&F style directed cranks. Rick came up with his own improvement on that system for that project. McDonough School involves a roller-bar action but with directed cranks going to the bells in the North and South window openings. (The same is true of the Metz Memorial Carillon - Eijsbouts - at Indiana University.)

3) Sometimes physical factors have led to carillons (not just by Meeks & Watson, either) employing radial or at least directed cranks in the treble range and roller-bars in the lower range or vice versa. (The low ceiling in Morristown made it necessary to use straight beams

and roller-bars in the treble range, for example.)

So, how about it? Let's hear from folks! - John Gouwens

### Re: History of "Radial Transmission"

by [FrancesNewell](#) on Mon Oct 20, 2014 11:41 pm

Can you post any photos or illustrations of these different transmissions?  
I wonder how the action is affected by these various transmissions, and therefore the musical expression possible on each. How is the sound quality affected by different transmissions?

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: History of "Radial Transmission"

by [JohnGouwens](#) on Tue Oct 21, 2014 3:44 pm

The short answer is that we'll get the best sonority out of the bells, especially the more sensitive trebles, if we can allow the cleanest possible rebound of the clapper off of the bell once it is struck. Any aspect of the action that causes a clapper to linger, will cause it to re-strike a vibrating bell and in fact to damp the ringing a bit. The lighter the treble bell, the more of a problem this is, being particularly acute in older English carillons, and in the trebles of van den Gheyn bells (a little - those are mostly successful) and Hemony bells. The post World War II trebles from Petit & Fritsen, Eijsbouts, and Paccard are so much heavier that they are less sensitive to this, but in fact, they also can be affected. The Paccard trebles at Ball State University do not ring as well as they really could and should, because there are 30 or so feet of vertical wires as well as the directed quadrants between the clappers and the keys. Nevertheless, that is very much a radial design (designed, in fact, by Richard Strauss during his time at Verdin). I post a link to a photo showing the radial arrangement (on curved beams) of the Ball State bells.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



Here's a view of the action of some of the larger bells at Ball State. The quadrants are held in cradles mounted on parts of the frame, and in some areas, mounted on sturdy steel tubes cut to length to position them for the correct wire angles.





(continued)

## Re: History of "Radial Transmission"

by [JohnGouwens](#) on Tue Oct 21, 2014 3:45 pm

On carillons where the trebles are closer, that arrangement would certainly allow the trebles to ring quite freely. On carillons where bells are hung in long, straight rows, using directed quadrants leads to rather long horizontal wires. Note the following picture (not telling where this is, but it was at a congress not too long ago). Some trebles are along the corner of a square frame - and the horizontal wires aren't entirely even, but they are arranged so that there is a fairly constant distance between neighboring bells. Toward the left, notice that the smallest (and thus most sensitive) trebles are in one straight row, and if you take a careful look, you can see that the bells closest to the quadrants have nice short wires, but the bells on the ends of the row have quite long wires, which will tend to bounce and "gallop" when you play them. The unevenness of those disparate lengths is a problem, but the bigger problem is that the sloppiness of response that results from the vibrating wires making the clappers re-strike the bells (very quickly - you wouldn't perceive it as a separate stroke). In short, the following picture is an example of a poorly-executed direct quadrant transmission. The design of the quadrants is interesting to compare. At Ball State, the quadrant assemblies sit atop cradles mounted on beams or in some cases on steel tubes, all cut to length and carefully engineered beforehand. The photo below has quadrant assemblies held from above by a stalk that is inserted into a mounting block. The height is then adjusted onsite, and it may be turned in any direction, since the down wire is directly in line with the mounting stalk. That assembly is then fixed in position with a set screw - all visible here. Credit where due, that is a Petit & Fritsen design, though other companies have also used it. When done well, with sturdy materials and good bearings, it is effective. Like anything else, if it's cheaply made, with flimsy parts, it's not so good! (This photo may not be of a P&F carillon, FYI.)

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



(continued)



### Re: History of "Radial Transmission"

by [JohnGouwens](#) on Tue Oct 21, 2014 3:47 pm

Here's a back view of the same carillon:



[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

### Re: History of "Radial Transmission"

by [JohnGouwens](#) on Tue Oct 21, 2014 3:51 pm

So, what should be done in the case of bells which for one reason or another are arranged in horizontal rows? That's where a roller-bar transmission is a better solution, as that can usually be executed in such a way as to keep the horizontal wires short. Here's a photo from Culver which shows that:

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



## Re: History of "Radial Transmission"

by [JohnGouwens](#) on Tue Oct 21, 2014 4:01 pm

Note that Rick Watson referred to projects where he has employed some of each design, based on the physical situation in the tower. Ideally, a truly radial arrangement, with well-made directed quadrants, is preferable, since a roller-bar transmission adds the mass (and torsion problems) of the roller-bars. The directed quadrants eliminate the roller-bar completely, and tend to involve only one or two bearings. Many roller-bars involve three, four, or even five bearings to support their entire length solidly. On the other hand, some very well-designed roller-bar transmissions are designed with two bearings, one very near the

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

lever for the down wire, and one very near the lever connecting to the clapper. Rick Watson refers to that design as "point-to-point," and interestingly, it is based on the transmission design that Gillett & Johnston used in 1926 at Park Avenue Baptist Church in New York City. (A few years later, when the carillon was moved to the new Riverside Church and enlarged, the new transmission didn't have that same clever design characteristic - nor did any later G&J so far as I've ever seen.) Sorry to say, I don't have a photo of a point-to-point transmission. If someone has such a photo to post, that would be most welcome!



### Re: History of "Radial Transmission"

by [JohnGouwens](#) on Tue Oct 21, 2014 4:05 pm

Here is a really clear photo of a relatively recent Petit & Fritsen transmission (La Porte, Indiana), which features those stalk-mounted directed quadrants and a radial arrangement of the bells. It is very, very responsive to play!

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



### Re: History of "Radial Transmission"

by [FrancesNewell](#) on Tue Oct 21, 2014 8:14 pm

[FrancesNewell](#)

Posts: 69

Joined: Sat Dec 29, 2012

Thank-you, John, this is amazing!

Rick Watson's point-to-point transmission sounds like it would give the smoothest cleanest action, without bounce backs

I would think that the shorter the wire from lever to clapper, the cleaner the strike.

I would imagine that on the photo where there is a lot of difference in the lengths of those horizontal wires pulling the clappers, it would be very hard to play a smooth line!

Interesting that you say that the treble bells are more sensitive to bounce backs. I get more bounce backs on my lower bells if Strike them too hard!

What is considered the main advantage of radial transmissions, as opposed to straight vertical wire from baton to lever, then horizontal wire from lever to clapper, bells in a straight row?

Frances Newell

1:55 pm



## Re: History of "Radial Transmission"

by [JohnGouwens](#) on Fri Oct 24, 2014 12:37 am

I should qualify this a bit. The bad example I showed above is certainly not the worst I've ever seen, but it doesn't handle as well as it could with a better design. People can still manage to play it well. With modern CAD (computer-aided design) software, it's much easier than it used to be to design either system well. In the old days, designing a frame with bells hung on straight beams was probably easier to do than designing a radial transmission, with the accommodations you have to make to get the angles right for all the wires, and rolled beams (bent into a curve) were also probably harder to obtain. Again, if you hang the bells in rows, the roller-bar system is better. If you arrange the bells to be close to their quadrants, a well-designed radial transmission is superior, as you then have eliminated the extra mass of the roller-bars. (Compare the photos of Culver and La Porte above.)

As explained above, the physical characteristics of the tower are a factor, so there isn't a simple "one best way" answer that applies to all situations. Assuming one has ample space in the belfry, with good tonal egress, a radial transmission, with the console and transmission wires in the center, is best, as the sound is distributed rather evenly on both sides. If bells are hung in long rows, there is a tendency for bells off in the corners to be acoustically isolated from the listeners on the opposite side. When the space is ample, that's not a problem, though. For example, Washington Cathedral has a very spacious belfry, and sides of the frame are (if memory serves) about 8 or more feet in from the exterior walls (and the openings). That is an older instrument (1963) with fairly long rows of bells and a good roller-bar transmission, but no bells are isolated by being too far to one side in the belfry. (On the other hand, that belfry is low enough in the tower - and that's over the crossing of the cathedral - that it's not easy to hear that carillon from the ground.



[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

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14 posts • Page 1 of 2 • [1](#) [2](#)

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## History of "Radial Transmission"

Moderator: JohnGouwens

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14 posts • Page 2 of 2 • [1](#) [2](#)

### Re: History of "Radial Transmission"

by [FrancesNewell](#) on Fri Oct 24, 2014 1:31 am

So, aside from issues about having enough room in the tower, it seems that the main benefit of radial transmission is more balance in the bell sounds.

However, can this positioning of the bells cause those bells' overtones to overlap too much? I have a tough enough times keeping my bells' overtones from clashing even though my bells are all lined up in a straight row!

Frances Newell

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: History of "Radial Transmission"

by [JohnGouwens](#) on Fri Oct 24, 2014 1:51 am

The arrangement of the bells isn't going to prevent the sounds of the various bells from accumulating as several are sounded, no. In fact, ideally, the layout should allow all bells to be heard from all sides. Your instrument is rather low pitched, and as a two-octave carillon, it's difficult to do much in the way of harmony without what we might call tonal collisions. That means your carillon has a grand sound, but you have to use it rather sparingly, I'm afraid.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: History of "Radial Transmission"

by [JohnGouwens](#) on Fri Oct 24, 2014 2:27 am

Frances, no arrangement of bells is going to keep the sounds from "piling up," and in a good carillon, they are **supposed** to run together. The choice of which type of action is used is determined mostly by the desire to have the best response from the action. Acoustical considerations come into play when deciding how the bells should be arranged in the tower, but the only thing that will make a 2-octave carillon in concert piece sound clear is to play fewer bells. Some companies prefer one type of action over another, and that drives the choice as much as anything else does. I'm afraid you're mixing three things together here.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

The acoustical issue I'm referring to is simply a problem with certain instruments in which

some bells are relegated to places in the tower that block the egress of sound. The partials of the bells, and the decay time of a bell once sounded, are totally independent of what type of layout or transmission is used.

## Re: History of "Radial Transmission"

by [FrancesNewell](#) on Fri Oct 24, 2014 2:35 am

Indeed, I LIKE to build up the overtones on top of each other.  
Certainly, as you say, I must do this with care, fewer bells, and make each bell really count.  
However, that is a composing/arranging issue which  
Is a digression from the radial transmission topic here.  
Thank- you for clarifying that the Bells' positioning does not affect how they overlap.  
Frances Newell

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

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## Eijsbouts and Petit-Fritsen merger challenges

Moderator: JohnGouwens

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4 posts • Page 1 of 1

### Eijsbouts and Petit-Fritsen merger challenges

by FrancesNewell on Mon Feb 24, 2014 7:13 pm

I am curious about how the merger of Eijsbouts and Petit-Fritsen foundries will affect the sound quality and playing of future carillons.  
25 of St. George's bells were given in 1934, but the low Eb was given in 2001.

I'm amazed that the Taylor Foundry matched it so well with the other bells that it does not sound ANY different!

However, that was the same foundry!

What if someone wants to add the newly produced merge bells to an older, existing set of bells from either foundry?

What if someone wants to add a missing Eb?

I know that carillon bells are about 79% copper, 20% tin, and other trace alloys.

However, do all the foundries use the exact same mixture of metals?

Don't the different casting methods produce different sounds?

Doesn't it affect the playing action?

I'm guessing that the merger was due to financial pressures, but I hope that they can keep the quality!

Otherwise there could be some nasty clashing bell sounds later!

FrancesNewell

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Eijsbouts and Petit-Fritsen merger challenges

by JohnGouwens on Mon Feb 24, 2014 8:14 pm

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012



First, to comment about St. George's - Taylor keeps detailed tuning records, but also has hung onto all the strickles (or "crooks," as they call them) for shaping their bell molds, so it was probably pretty easy for them to match one of their own instruments. Also, they still mostly follow the same casting method they've always done, so the results would likely be almost identical. When Taylor has added trebles to a couple of old Gillett & Johnston carillons (which are in many ways similar, but not identical), they have had varied success, though the new bells don't really "stick out." In one case, Christ Church in Grosse Pointe, Michigan, the new trebles are fully as good as the G&J bells (and that is truly one of the loveliest examples of G&J bells), but their tuning is in fact somewhat more accurate, so the Taylor bells have just a trifle more "edge" to the sound, in my opinion. (Some people would consider the Taylor bells superior; I consider them excellent but not a perfect match to the existing instrument.)

As for the two Dutch foundries, both follow the same basic casting method (different from the English method), and both have adapted to making their molds with sand along with a binding agent (essentially a cement) rather than the traditional loam. That changes the way in which the bells cool after casting, and is, apparently, the reason that pre-1960 bells from either foundry sound different from their more recent work. (Eijsbouts also made a significant change in the bell profile they were using in the late 1950s, very much to the better.) In comparing the older loam-cast bells to the sand-cast bells, the result tends to be brighter (some would say shrill).

They have stated the intention to keep both styles of bells in production. I'm not sure there is much difference in the bell metal used by the two foundries, mostly 80/20 copper/tin. Some recent Eijsbouts carillons, including the "Bronzen Piano" commissioned by Anna Maria Reverté and Koen van Assche, include a small amount of lead in the bell metal, believed to be a trait of many 16th-century bells, in part intended to "sweeten" the sound, but also, if I understand correctly, to shorten the decay time of the sound. (I welcome corrections to any of this!) The two companies have indeed used somewhat different profiles, especially in the treble range, but notably, Eijsbouts has explored variations on their bell profiles, so the bells they cast now are in some ways different from what they cast 40 years ago.

In addition, Eijsbouts has a long tradition of adding bells to existing instruments. Many of the historic carillons in Holland have trebles added (and in some cases replacements of bells that have corroded) by Eijsbouts in the 1960s that work reasonably well with the existing bells, but clearly are different from the originals. Later efforts, from 1970 onward, they were more careful to match the profile and sound characteristics of the existing instruments, and that is reflected in the drier, somewhat short-ringing treble bells at Antwerp Cathedral and the Utrecht Dom. In contrast, Petit & Fritsen has stayed with the same type of bell no matter what. They're fine bells, but they sometimes don't blend in well with the existing carillon. (The recent re-tuning of the Petit & Fritsen trebles at Mayo Clinic has brought those bells into line with the rather quirky tuning of the Gillett & Johnston originals, and the result is far more cohesive, though the trebles don't sound English.)

There are already a number of carillons in Holland that have some bells from each of the two founders, and even without their making a special effort to match them, they usually work together well. I trust, though, that with the one foundry prepared to produce bells in either style that any enlargements will be made in the same style, particularly with Eijsbouts being the principal company involved.

The mechanism may or may not be different on an addition. It is usually the case that the mechanism to operate added notes isn't in place, and must be built when bells are added (especially if such an addition was never planned). In Europe, for the most part, mechanisms are often replaced entirely by the time they are thirty years or so old (as is about to happen at Antwerp Cathedral), so the playing action would likely be fitted to all at once. It surely is

possible to design a mechanism with newer methods that can be adjusted to behave like the older mechanism, though of course the newer actions tend to respond better. (Why not have one note that handles better? Besides, if it had to be put in a remote location, having a responsive action becomes more important.)

Both companies used flexible hinge material for their clapper pivots, most often a product called Suflex is used. Only quite recent Petit & Fritsen carillons (since 2003) used anything else. Therefore, I wouldn't worry, particularly with those two companies, about the challenges of enlarging an instrument by either.

### Re: Eijsbouts and Petit-Fritsen merger challenges

by **FrancesNewell** on Mon Feb 24, 2014 11:25 pm

Wow, thanks for the enlightenment! I guess if they've been around since 1660 and 1872, they're used to such challenges. It is very interesting to hear how they do this!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Eijsbouts and Petit-Fritsen merger challenges

by **JohnGouwens** on Mon Feb 24, 2014 11:58 pm

A few more details: Eijsbouts was actually a clockmaker (and in fact built carillons using bells from Gillett & Johnston). Eijsbouts opened its own in-house bellfoundry in 1947.

Frank Fritsen's son wasn't interested in being in the bell business, so that was a significant factor in this merger. The longest-running "in the family" bellfounder is still van den Gheyn/van Aerschot, running from 1506-1943! Andreas Lodewijk van den Gheyn was the last bellfounder bearing that name, but his daughter married Thomas Guillaume van Aerschodt. Thomas died before Andreas Lodewijk did, but succeeding generations of the company were active throughout the rest of the 19th century, up until 1943.

Paul Taylor died in the late 1970s or early 1980s. (Sorry, I don't know exactly.)

Paccard Bellfoundry remains in the same family that founded it in 1796.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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4 posts • Page 1 of 1

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## Casting Methods discussion

Moderator: JohnGouwens

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8 posts • Page 1 of 1

### Casting Methods discussion

by [JohnGouwens](#) on Sun Dec 29, 2013 9:12 pm

More than nine years ago, I launched a discussion about the two basic methods of casting bells. The following excerpts are the meat of the responses I got, which sure were interesting!

October 7, 2004, I fired the first shot:

I have noticed with some interest that in addition to the tradition of bellfounders of certain countries to use a distinctive shape for the lip of their bells (English and French in particular are opposites in this respect), there is also a difference in casting methods between that used by the continental European founders and those in Great Britain. (So far as I can tell, Whitechapel and Taylor are relatively similar in this respect, and I do know that Gillett & Johnston was as well.) Since I have personally witnessed pourings at both Dutch foundries (and at Paccard, if memory serves correctly), and have visited Taylor and Paccard, and become familiar with what they do, I am really curious about why the tradition is different, and the relative merits of each approach. You will note that I decided to "liven this up" by making sure that representatives from the four major bellfoundries receive this message!

There are no doubt some details that are different, but Eijsbouts, Petit & Fritsen, and Paccard all build a "false bell," usually out of a relatively sandy material with a waxed outer surface, upon the core (inner mold), which usually is shaped with some variation of a strickle (a shaping tool on a spindle). The decoration is applied, often using cast wax ornamentation, the entire "false bell" is finished in wax, and the outer mold (known as the "cope") is then build up over the "false bell." Once the molds have been properly formed, they are separated, the "false bell" broken up and removed, and the molds are reassembled in preparation for casting. (A bit of heat applied melts the wax, which facilitates removing the false bell, and leaves a nice, smooth surface inside the mold. If I have misrepresented anything, please let us know. (This invitation is extended particularly to the bellfounders.) My understanding of it is probably too simplistic, and I would appreciate being educated on the matter, as would others, I suspect.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

Now, the English method also involves a core and a cope, but both are formed with strickles rotating on a spindle, one formed to the shape of each part of the mold. No false bell is used at all. Lettering and other decorations are stamped directly into the cope (in reverse, of course, so the lettering comes out correctly on the bell.) As I understand it, both Whitchapel and Taylor line the molds with graphite, which enables the bell to be removed fairly neatly from the molds when the casting is complete, and which gives the bells a bit of a "gunmetal" coloring when brand new. (The graphite eventually wears off, of course.) Whether G&J used graphite I really don't know. (I would be interested in learning about that, actually.)

The act of pouring the bronze into the assembled molds is probably relatively similar at all of the bellfoundries. What interests me is why some use the "false bell" and some do not. I work with, know, and love examples of carillons made both ways (Ball State's Paccard and of course Culver's Gillett & Johnston in particular), and I would never buy the argument that either method produces inferior results, musically. I also want it understood that while I do have my own preferences for a favorite type of instrument, I greatly appreciate the best work of all of the major founders active today. I have had the pleasure of working with three of them on some level in a consulting capacity, and I follow with great interest the innovations all of them bring with their newest installations. I really am not "partisan" on this question at all.

I gather that from the standpoint of decoration, the "false bell" method has advantages, particularly in viewing the ornate bells that have come from many European foundries. (This comment would apply also to the musically very poor bells of Bollée at Notre Dame University and the Michiels bells at Saint Jean-Baptiste in Ottawa, Canada, which despite their sound are lovely to behold.) So, this leads me to some questions, which, I am hoping, might bring some lively, interesting responses. Here they are, and those who know real answers to this are invited to respond:

1. Which method (or is it even known) did the great founders of the baroque period use (Hemony, Witlockx, van den Gheyn, de Grave)?
2. Did the English founders always use the method they use today, or was that a development of the 19th century - or when? Who started it?
3. Have any founders tried the "other" method (the one they don't normally use) to see if there were any advantages or disadvantages that would apply to them, or do they prefer to trust in their established methods and traditions (most likely believing them to be the "better way")?
4. What thoughts or insights could the bellfounders share with us about making bells - not just this "false bell" question, but any other insights?

I recognize that some bellfounders may be inclined to keep a few "secrets," though not as tightly-guarded as those of the Hemonyms, so of course if some decline to respond, that should be respected. In advance, I ask the bellfounders to forgive any inaccuracies in my description of what they do. My main interest in this question is the difference between the way the English do it and the way the Dutch and French do it, and how it turned out that way.

Thoughts? Insights?

(Thought this might infuse a bit of life into the GCNA discussion list.)

- John Gouwens

Henk van Blooij, from Petit & Fritsen, responded immediately:

Dear John,

We think that it might be good to pose your questions to Mr. Andre Lehr. I think he might be able to answer most of your questions.

Concerning your third question: there are many methods and many types of materials to be used. In the world of foundries, every year several new materials are brought to the market. We tried many things, but basically didn't change much so far. Which is good doesn't need change.

Enjoy the weekend

Kind regards

Henk van Blooij



### Re: Casting Methods discussion

by [JohnGouwens](#) on Sun Dec 29, 2013 9:13 pm

The following is from Dr. André Lehr, posted with his permission:

Dear John,

About the four questions I can give the following answer. There are four methods to model bells:

A. The false bell entirely of wax. This method was used till about the 12th century.

B. The false bell of loam covered with a thin layer of wax and on it the inscriptions and decorations in wax. Also the canons (crown on the bell) are in wax. This method is common in Europe till the present day. It was used by all bell founders of the past, for instance Hemony, Van den Gheyn etc.

In England this method was used till the beginning of the 20th century. See: H.B. Walters, "Church Bells of England" (London, 1912), p.36-45. On the end of his description of moulding a bell, he wrote: "The methods [with false bell] here described are now in some respects old-fashioned and various improvements have been adopted by modern founders."

Which method is used (strickle inside without false bell or strickle outside with false bell) can also be seen on the fineness of the inscriptions and especially on the decorations. This criterion confirms the caesura [change to a technique that does not use the false bell - Dr. Lehr clarified this more recently] in the beginning of the 20th century.

Outside of England there is no European bell founder who uses the English moulding technique. Moreover, they have never tried it. They don't do it because it is very difficult to make fine decorations. But in Tokyo I saw the English way of working by a Japanese bell founder!

best regards,  
André Lehr



[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Casting Methods discussion

by [JohnGouwens](#) on Sun Dec 29, 2013 9:13 pm

The following response, from Andrew Higson, Bell-Master (casting department head) of John Taylor Bellfounders, is posted with his permission. - JG

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

John

I'm sorry not to have responded earlier - too busy making bells!

1. Which method (or is it even known) did the great founders of the baroque period use (Hemony, Witlockx, van den Gheyn, de Grave)?

AH: Pass

2. Did the English founders always use the method they use today, or was that a development of the 19th century - or when? Who started it?

AH: As far as I am aware and judging by the appearance of the vast majority of old bells that I have seen either here or in their respective towers, the loam and strickle technique seems to be standard in the UK. That includes bells that are reputed to be 11th and 12th century when the casting was undertaken at monastic foundations. From a purely practical viewpoint, as most of the bells cast for English towers were of a reasonable size, allowing the moulder to get inside the case to letter the bell, the concept of making a false bell would have seemed an unnecessary process. That begs the question - was lost wax casting on the continent common before carillons were developed? If the founder were suddenly required to make a lot of bells less than, say, 12" in diameter there would be a good deal of incentive to change techniques to allow him to put decoration on the little bells which he would then have extended to the larger bells.

3. Have any founders tried the "other" method (the one they don't normally use) to see if there were any advantages or disadvantages that would apply to them, or do they prefer to trust in their established methods and traditions (most likely believing them to be the "better way")?

AH: JT certainly dabbled with lost wax in the late 19th and early 20th century - the bells at Loughborough parish church were lost wax castings as were the treble bells at Lincoln cathedral and a few others. Sadly, it was never pursued as anything other than an oddity. As above, I think that as most of the bells we make are big enough to get into to put the inscription and decoration on and the finish isn't that bad, there wasn't much incentive to invest in the equipment needed. Consequently, almost all our little bells are plain, probably only having the date and badge on them. As far as I know G&J never tried lost wax. WBF (and JT) made a number of "Liberty Bells" using wax canons, but loamed bells. The bells we have cast recently with canons on we have used ceramic shells for the canons which give a better result even than lost wax.

Regards

Andrew



## Re: Casting Methods discussion

by [JohnGouwens](#) on Sun Dec 29, 2013 9:14 pm

Rick Watson (Meeks & Watson) sent along the following extensive response:

Thank you, Rick, for sharing from your knowledge and experience! - John Gouwens

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

Dear John:

John Widmann sent me a copy of your message sent to the GCNA list (apparently not the one I am on, as I didn't get it directly, but did get your earlier messages and the replies concerning associate member voting and related matters). I do have some comments to contribute, and if you should want to copy any of them to other members, please feel free to do so. [Thus I am doing so here - JG]

One preliminary observation I would have is that I have found many carillonneurs who believe the use of loam molding, with the mold formed through the use of sweeps or strickle boards to be confined to bell founding; in fact, this has been a well known and widely used technique for making molds to cast a great variety of other things possessing rotational symmetry. Many foundries in this country once practiced this technique, at least upon occasion, which probably also explains why there were so many foundries who occasionally cast bells. Until comparatively recently, there was a great foundry engaged in loam molding at Milwaukee, owned by Allis-Chalmers. Loam molding was also used in making the huge bronze runners (turbine blades) for major hydroelectric installations, and the Allis-Chalmers foundry made many of these.

The matter of the adoption of the use of an outer iron shell or molding case to sweep the cope up in seems to have originated in the 19th century with Warner's foundry in London. This is discussed in Trevor Jennings's book *Master of My Art*, a very interesting history of the Taylor foundry. As I recall, he found some references in notes made at their foundry about some bells they said were "moulded Warner's way". I believe later on, they said that they had independently thought of this method of molding. Of course it is always somewhat difficult to determine just who may have been "first" in such matters, as several people often were working on the same problems at about the same time. You are quite right in pointing out these two important variations in the technique of loam molding: the original method still practiced, though with variations, by some of the continental founders, and what has come to be thought of as the English manner, still using a brick and loam core, built in that case on a cast iron plate, but using no false bell, instead sweeping the loam for the cope up directly inside the molding case or flask.

This English technique was eventually adopted by the four major founders of the late 19th-early 20th century in that country, Warner, Taylor, Whitechapel and Gillett & Johnston. (Side comment: I believe Warner's never made a carillon, but they came close-- e.g. the 21 bell chime at Timothy Eaton Memorial Church, Toronto. As I recall, the largest bell is nearly as large as the bourdon of the G&J carillon at Metropolitan Church.)

You are no doubt aware that several of the earlier American founders, including both Meneely foundries and the McShane foundry, used a further variation: rather than making a brick core on a metal plate as do the English founders cited, these Americans made use of a full two-part molding case or flask, having an iron core on which a loam coating was swept using a sweep or strickle board cut to the inner curve of the bell. Generally, both parts of the case were perforated to allow the escape of gasses. It also should be noted that it is possible to have a core that is too strong, which can be a cause of hot tearing of the metal as it cools and shrinks. The European and English brick cores tend to crush to a sufficient extent, I believe, to take care of what could be a problem; and the West Troy Meneelys described wrapping the iron core with straw rope prior to applying the loam to it, giving somewhere for the core loam to go as the bell shrank on cooling.

I really don't know just who came up with the use of a full iron molding case first; it is possible it may have been Andrew Meneely. Perhaps Bill DeTurk or Carl Zimmerman may be able to shed some light on that point.

I do have in my personal collection a catalog issued by Andrew Meneely's Sons; it contains a

description of their technique of molding using complete iron molding cases, and there is a woodcut of such a case alongside the description. The catalog is undated, but it must have been printed between

1851 and 1863, as this firm name was used only during that 12-year period.

This catalog was given me by the late Frank Johnson, and may have been given to him by Jim Corbett, who was a close friend of Alfred and Ernest Meneely.

I also am not sure if any of the other American founders made use of this method of the full iron molding case, but some may have done; again, Carl Zimmerman may be able to speak to that point.

There are minor variations in the European founder's use of the loam molding technique; two related ones that come to mind is the use of a steel outer flask or shell, and the use of a backing sand in this cope shell or flask to back up the loam; after coating the false bell to a thickness of perhaps 3/4" to 1" or so, the more recent practice is then to place the iron case around the mold under construction, and tamp in backing sand; sometimes this is cement-bonded sand, and some may use more modern chemical bonded sands for this.

A word might be said about the use of loam; many carillonneurs I have found do not know what this material is. In general, it is a mixture that is approximately half sand and half clay or clay and silt; there exist some natural loam sands that can be used as-is for such molding, or nearly as-is.

Often chopped straw or chopped horse-manure was used to obtain a mixture that was sufficiently porous to allow gasses generated in pouring to pass through it as the casting cools, instead of being trapped to form gas bubbles or holes in the casting. Loam mixtures in actual use for bell founding and general sorts of casting have varied widely over the years.

A more recent, and I think unique, variation of sweeping a mold up and using also a false bell is the technique described and shown in a video by Ole Christian Olsen Nauen at the World Congress a few years ago in Springfield.

He may perhaps have demonstrated this for visitors to this year's World Congress. He has made some large bells by directly sweeping up a core, then a false bell and making the cope all without the use of loam at all, but instead using a modern chemically-bonded sand known as Alphaset, a trade name of the Borden Company.

Several founders today are making some or all of their bells using a permanent or semi-permanent false bell, or bell pattern. I have seen variations of this technique in use at two of the European foundries, but this was over twenty years ago (1983), so their present practice may differ.

At that time, one of these founders was using sand mixed with sodium silicate, and hardened in the mold by gassing with carbon dioxide; this is known generally as the CO<sub>2</sub> process, and I believe may have originated in England for general foundry use. The other foundry was using a proprietary chemical bonding process to prepare the sand to use with permanent aluminum patterns. In our foundry, we use a process similar to the first, making use of a catalyst to harden a sodium silicate binder; this binds the sand grains with silica gel, and is a very environmentally friendly process, generating no unpleasant gasses when the molds are poured. We use steel cases to hold the sand molds for the larger sizes, and have some aluminum cases for the smallest bells.

I hope some of these observations may be of interest, and I would be interested to see some of the other responses you may receive or have already received. The history of various bell founding techniques is certainly of very great interest to me. [I am sending those earlier responses on to Rick directly. - JG]



Regards,  
Rick.



## Re: Casting Methods discussion

by [JohnGouwens](#) on Sun Dec 29, 2013 9:15 pm

Gideon Bodden (Het Molenpad Expertise, The Netherlands) offered the following responses:

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

JG: I have noticed with some interest that in addition to the tradition of bellfounders of certain countries to use a distinctive shape for the lip of their bells (English and French in particular are opposites in this respect), there is also a difference in casting methods between that used by the continental European founders and those in Great Britain. (So far as I can tell, Whitechapel and Taylor are relatively similar in this respect,

GB: No, Whitechapel and Taylor use different techniques. Whitechapel for instance does not burry the mold in the ground, Taylor does. In this respect Whitechapel does exactly what Eijsbouts does,

(JG, continued): and I do know that Gillett & Johnston was as well.) Since I have personally witnessed pourings at both Dutch foundries (and at Paccard, if memory serves correctly), and have visited Taylor and Paccard, and become familiar with what they do, I am really curious about why the tradition is different, and the relative merits of each approach. You will note that I decided to "liven this up" by making sure that representatives from the four major bellfoundries receive this message!

GB: one could say that the continental European founders basically use variations on ancient European bell casting methods. Eijsbouts has always tried to be a modern foundry, but despite little differences (for instance they shape the core by building in on a turning disk, not by a strickle turning around it) basics are just the same as all founders do. I believe the English founders in the 19th century took advantage from the great innovations the Industrial Revolution brought in that country in those years, and that is the reason their casting methods radically differ from the traditional European methods. Older English bells I believe were cast in a way very much similar to what the continental founders did. The Hemony's by the way cast several bells for English customers (towns and wealthy churches).

JG: . . . Now, the English method also involves a core and a cope, but both are formed with strickles rotating on a spindle, one formed to the shape of each part of the mold. No false bell is used at all. Lettering and other decorations are stamped directly into the cope (in reverse, of course, so the lettering comes out correctly on the bell.) As I understand it, both Whitechapel and Taylor line the molds with graphite, which enables the bell to be removed fairly neatly from the molds when the casting is complete, and which gives the bells a bit of a "gunmetal" coloring when brand new. (The graphite eventually wears off, of course.) Whether G&J used graphite I really don't know. (I would be interested in learning about that, actually.)

GB: graphite has been used standard by very many European bell founders for centuries.

JG: The act of pouring the bronze into the assembled molds is probably relatively similar at all of the bellfoundries. What interests me is why some use the "false bell" and some do not. I work with, know, and love examples of carillons made both ways (Ball State's Paccard and of course Culver's Gillett & Johnston in particular), and I would never buy the argument that either method produces inferior results, musically. I also want it understood that while I do have my own preferences for a favorite type of instrument, I greatly appreciate the best work

of all of the major founders active today. I have had the pleasure of working with three of them on some level in a consulting capacity, and I follow with great interest the innovations all of them bring with their newest installations. I really am not "partisan" on this question at all.

GB: Taylor used the false bell method for a short time, examples of those bells can be seen in their museum (wildly ornamented!) The false bell method allows for decoration as rich as anyone would want, and the direct molding does not. Also the construction of a crown on top of the bell is extremely difficult in direct molding. But as far as I know, the method of directly creating the mold leads to much stronger molds, and it is certain that such a mold behaves differently during casting and cooling. The results on the sound you know.

Shorter answers to the original questions:

JG: Which method (or is it even known) did the great founders of the baroque period use (Hemony, Witlockx, van den Gheyn, de Grave)?

GB: false bell.

JG: Did the English founders always use the method they use today, or was that a development of the 19th century - or when? Who started it?

GB: yes, I believe a 19th century change.

JG: Have any founders tried the "other" method (the one they don't normally use) to see if there were any advantages or disadvantages that would apply to them, or do they prefer to trust in their established methods and traditions (most likely believing them to be the "better way")?

GB: Taylor has worked with the false bell method. I don't know anything about the other English founders. I have never heard of any continental founder experimenting with the English direct molding method. Eijsbouts, when requested by me in about 1993, refused to put any energy in this. They said it would require extensive study and experimenting before they would be able to cast with the direct molding principle. They said there are no customers asking for it. Nevertheless they continue to produce "replicas" of Taylor bells. (Philips Academy in Andover will be their next victim).

JG: What thoughts or insights could the bell founders share with us about making bells - not just this "false bell" question, but any other insights?

GB: I do not expect one of the bell founders you wrote is willing to answer.

(Note: Gideon later commented that he was impressed by the range of very interesting responses this discussion generated!)

The conversation seemed to die out after that, but of course, please feel free to add something!!



## Re: Casting Methods discussion

by [CarlSZimmerman](#) on Mon Dec 30, 2013 12:15 am

John's expectation that I could contribute to this discussion must be fulfilled! While I do not claim any expertise in the casting process, I have observed much in more than half a century of climbing towers, looking at old bells, and gathering information from various sources. So here, in no particular order, are a few notes on the subject.

The McShane Bell Foundry, Baltimore, Maryland, USA, used the separate case and core molding process, with loam (a special sand plus dried horse manure) as the molding material. At least, they were using this process during the last decades of actually casting bells, and

**CarlSZimmerman**

**Posts:** 16  
**Joined:** Sun Dec 30, 2012  
8:02 pm  
**Location:** Saint Louis,  
Missouri, USA



possibly from their beginning in 1856. (They still have the cases and matching inside/outside strickles, though they haven't used them for years.) The argument for using this material was that it was both firm enough to withstand the pouring of molten metal and porous enough to let the casting gasses escape. They also managed the widely differing melting points of copper and tin in a way that I have not seen described elsewhere. They melted the copper and tin in separate vessels; when both were ready, they poured the molten copper into the molten tin, stirred them together using a green sapling, and immediately poured the mix into the bell molds. I must add that every McShane bell I have seen was an excellent casting, with a smooth finish, crisp lettering and ornamentation, and no evidence of porosity.

Sometimes, close examination of a bell will reveal evidence of how it must have been molded.

If the lettering has rough edges that look like wax residue turned into metal, it shows that the false bell method was used, and that whoever applied the cast wax letters to the false bell was a sloppy worker. This is unfortunately common on the bells of The Henry Stuckstede Bell Foundry Company, of Saint Louis, Missouri, USA. Sometimes one finds individual letters that drifted out of position as the cope was being built up over the false bell, or part of a letter is "bent" out of alignment. (Bells from the earlier phase of this foundry's history, carrying the name J. G. Stuckstede & Bro., almost never show these errors, indicating that much more care was taken in their molding.) Another bit of evidence for this molding practice is finding that the tops of letters have been knocked off by a sweep.

Evidence for the two-part molding method can also be found on bells. I've seen a school bell from the Fulton foundry (Pittsburgh, Pennsylvania, USA) in which an ornamental decoration on the waist of the bell was obviously double-stamped into the cope mold. (Incidentally, the Fulton foundry made more different shapes of bell than any other I know.) More subtle evidence for this method is lettering that is too shallow to have been made by the application of cast wax. Such lettering can be either rounded (as in the case of the second Stuckstede foundry of Saint Louis - Stuckstede & Bro., operated by the sons of J.G.Stuckstede) or square (as in the case of late bells from the Buckeye Bell Foundry, Cincinnati, Ohio, USA).

I specified "late" in the preceding sentence because the Buckeye Bell Foundry is one which I am reasonably confident changed their molding method at some point. This foundry was begun in 1837 by George Washington Coffin, and bells made during his management of the foundry are consistently the most highly decorated of any produced by any American bellfounder. The very high relief of the ornamentation on these bells convinces me that G.W.Coffin used the lost wax method. When the partnership of Vanduzen & Tift took over management of this foundry in 1866, the same method must still have been in use, as early V&T bells are as ornate as G.W.Coffin's work. But some time in the next quarter century, they must have shifted to the two part molding method, because late V&T bells, as well as all those made by The E.W.Vanduzen Company (successor to V&T) are of simple design with very shallow (albeit square-edged) lettering.

Much remains to be learned about the practices of other American bellfounders, but this gives you an idea of the variety of methods used in this country.

---

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



## Re: Casting Methods discussion

by **JohnGouwens** on Mon Dec 30, 2013 1:02 am

Very interesting, Carl, thank you! (I think you responded back in 2004, but I lost track of

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

that.) Do you really mean "lost wax" as in the entire model for the bell being made of wax throughout, or are you referring to bells cast with a false bell (built of sandy clay, with a thin coating of wax on its exterior)?

## Re: Casting Methods discussion

by **CarlSZimmerman** on Thu Feb 20, 2014 7:54 am

I doubt that it's possible to distinguish between the two types of false-bell method based on examination of the resulting bell. One would have to observe the molding process in operation, either directly or through historical documentation (photographic or written).

### Carl Scott Zimmerman

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.

### CarlSZimmerman

Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



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8 posts • Page 1 of 1

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## practice instrument

Moderator: JohnGouwens

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11 posts • Page 1 of 2 • 1 2

### practice instrument

by **DanFrankforter** on Mon Jan 27, 2014 12:36 am

a series of chime plates on the practice clavier sound "dampened" when struck. Adjusting the trackers does not help.  
Any suggestions for restoring their clear "ring" would be appreciated.

**DanFrankforter**

Posts: 4  
Joined: Sat Jan 12, 2013  
4:45 pm

### Re: practice instrument

by **JohnGouwens** on Mon Jan 27, 2014 10:05 pm

I'm moving this one over to Technical discussions, as that's really where it belongs.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: practice instrument

by **JohnGouwens** on Mon Jan 27, 2014 10:09 pm

The obvious answer would be to have it serviced by a company that services carillons and carillon equipment. Sometimes you get what you pay for. However, if you're looking for a "do-it-yourself" solution, some of us may have some suggestions (most of them admittedly amateur solutions). There is much that we don't know here. Who built the practice console? When was it built? How are the bars held in place?

Can you post some photos to a web page and link to them here? (You cannot, so far as I know, post photos directly to the forum.) 😊

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: practice instrument

by **FrancesNewell** on Tue Jan 28, 2014 1:22 am

yes you can. I posted some photos on the News page, but I found that they have to be no bigger than 256kb. In other words, small

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: practice instrument

by **JohnGouwens** on Tue Jan 28, 2014 3:55 am

Ah, that is good to know. Thanks, Frances!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: practice instrument

by **DanFrankforter** on Wed Jan 29, 2014 2:00 am

Meeks and Watson built the clavier and recently serviced it. The result was worse than the original complaint, and they have not responded to emails requesting guidance.

**DanFrankforter**

Posts: 4  
Joined: Sat Jan 12, 2013  
4:45 pm

### Re: practice instrument

by **FrancesNewell** on Wed Jan 29, 2014 3:34 am

Dan, Do you have a Smartphone? I am going to try uploading a photo from my Smartphone to this post.

I will send it as Medium Size, which is about 150 KB.

If this works, then you could photograph your instrument using a Smartphone. Then e-mail it to yourself as Medium Size. Open your e-mail and save the photo to your camera roll.

Upload it from there. You can post up to 3 photos per posting, but you do have to shrink them first as I have indicated. Then let the expert members see what you are up against.

If this fails, then John, please delete my post.

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

#### ATTACHMENTS



*Carlo Van Ulft at his practice console*  
image.jpg (79.42 KB) Viewed 28236 times

### Re: practice instrument

by **DanFrankforter** on Thu Jan 30, 2014 10:57 pm

Thanks so much, Frances, for your post. Unfortunately I am a Luddite who makes do with a

**DanFrankforter**

Posts: 4  
Joined: Sat Jan 12, 2013  
4:45 pm

very stupid phone. The picture you post, however, looks exactly like our instrument. I realize that people are not likely to be able to tell much without being able to examine the beast itself, but I thought it would be worth a shot to see if anyone had faced and surmounted a similar problem. Thanks again for taking the time.



### Re: practice instrument

by **TerryMcGee** on Mon Feb 03, 2014 11:24 am

Hi Dan

Can you tell us or show us how the bars are suspended or supported?

If you compare a bar that rings freely with one that doesn't, is the good bar free to move when struck, and the bad bar not free?

If so, can you see what is preventing the bad bar from being free?

Terry

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm



### Re: practice instrument

by **DanFrankforter** on Mon Feb 03, 2014 7:55 pm

Hi, Terry.

Thanks for writing.

The bars rest on felt pads and float freely. I have been all over the instrument and cannot see

**DanFrankforter**

Posts: 4

Joined: Sat Jan 12, 2013 4:45 pm

anything that might impinge on their ability to vibrate. There is nothing at either end of the bars that gets in the way. And I have experimented with the mallets to make sure they do not strike the bar and then hold it in place.

I must be missing something, for most of the worst affected are the lower (base) sharps/flats that are all in a line on the same level. The respective naturals (on a lower level) all ring clearly.

Maybe it's a case of demon possession?

Dan



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11 posts • Page 1 of 2 • **1** 2

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## practice instrument

Moderator: JohnGouwens

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11 posts • Page 2 of 2 • [1](#) [2](#)

### Re: practice instrument

by [TerryMcGee](#) on Mon Feb 03, 2014 9:16 pm

Perhaps you should call "Ghostbusters"?

Is there room to get in there with a hand held mallet of some description and tap the two groups of bars manually? It would be nice to be able to rule out the mechanism, so we only have to worry about the bars.

What locates the bars in the horizontal plane? Are there pins through vertical holes in the bars or some similar locating device? Or strings through horizontal holes? Are the dull bars free to move a little horizontally as well as vertically?

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

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## Heating to prevent icing and freezing bells

Moderator: JohnGouwens

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6 posts • Page 1 of 1

### Heating to prevent icing and freezing bells

by **FrancesNewell** on Sun Dec 29, 2013 12:13 pm

Do any of you have photos of the heating wires and/or other heating solutions that you've used?

Photos of your umbrella?

I am trying to get a mental picture of this.

I'm not kidding about possible fire hazards!

One frayed wire, one spark in the wrong place could do serious damage to wood!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Heating to prevent icing and freezing bells

by **JohnGouwens** on Sun Dec 29, 2013 7:53 pm

Hi, Frances! First, we're talking about a low-voltage heating wire, such as is frequently used on water pipes, hence designed to be well-insulated, and something already in common use elsewhere. Second, this is applied to the rack of chimneys, all metallic parts - nowhere near the wood keys, so a fire hazard is really pretty unlikely.

I am going to collect the other comments from the GCNA e-mail exchange about carillons freezing now.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Heating to prevent icing and freezing bells

by **JohnGouwens** on Sun Dec 29, 2013 8:08 pm

I have harvested the following from the GCNA E-Mail list, which reflects many people's experiences!

December 27, 2013:

Freezing up of the carillon (initial post from John Bordley):

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

Several times each winter, when there is a lot of moisture and freezing conditions, the umbrellas become frozen. We are seeking a simple solution, perhaps an outdoor stip heater, that could melt the ice. It occurred to us in Sewanee, that others of you must have had this problem and solved it.

Your ideas are solicited. Perhaps moving to the discussion area is the way to go on this discussion, but I am not sure how to get that process started.

John Bordley

First response came from Gordon Slater:

Rick Watson, while working at Verdin, installed a heating wire in the weather board (just below the umbrellas) of the Peace Tower Carillon in Ottawa. It has been perfectly successful. I believe that another name for this long, thin heater is a "pipe tracer", since it is primarily used to keep water pipes from freezing.

Gordon Slater.

Then I responded:

Thanks, Gordon! I've long thought a solution just like that would work really well. I'm glad to hear it did! (Our tower is enclosed enough that it is very rare that the action freezes up like that.) The carillon at Grand Valley State University in Allendale used to get enough lake-related weather that they had some problems with the action freezing up also, and what was done there was a wooden box was built to go over the umbrella board to keep the wind off of it, and a heat lamp or two was installed to keep the wires et al just a little warmer. The long heating wire would probably be easier to carry out, but both reportedly work.

- John Gouwens

Julianne clarified that GVSU situation:

Hello All

It works in Allendale and Grand Rapids. I believe that Eijsbouts made the same type of installation at Michigan State university as well.

Julianne Vanden Wyngaard  
GVSU Carillonneur

Ray responded about the latter:

It's been unnecessary at MSU because of our enclosed chamber.

Ray McLellan  
MSU Carillonneur

Gloria Werblow added her experiences:

Hi to everyone,

In Williamsville we get had been iced only three or four times in my 36 years of playing. Sometimes light tapping on the baton will loosen the mechanism. If you have no other

recourse, you might try de-icer on the umbrella rack.. If you decide to go into the bell chamber and spray de-icer, please remember to stand upwind.

Gloria Werblow,  
Carillonneur, Calvary Episcopal Church, Williamsville, NY

Dave Johnson:

During my 20 years at House of Hope, the instrument has iced completely and resolutely only twice--at least to my knowledge--on a Sunday morning, when it mattered. I suppose I said something unseemly--"Drat" maybe--and left the tower. So the bells were silent. Shortly, the sun appeared and the condition resolved. The wire and box ideas sound excellent, but their utility at HoH seems marginal. We don't exist on the freezing rain margin to the extent that many of you do. We experience it, but not even on an average of one good debilitating occurrence a year.

Several times each winter I'll encounter a random frozen bell. In these cases, I'll lightly tap the key as Gloria recommends, while simultaneously holding the wire firmly to prevent anything but minimal movement. This has almost always worked. When it hasn't, I've given up--it's too easy to bend or break something. If somebody's cantus firmus suffers, tough!

I've never tried de-icer, but given Walter and The Dude's experience, I aggressively endorse Gloria's warning.

Dave J

From Lisa Lonie:

I had a "first" on Christmas Day when slivers of ice dropped into the cabin after I freed the frozen transmission (by tapping the batons). The night before (Xmas eve) I had the heat on for about 12 hrs. Condensation must've built up on the wires in the playing cabin then froze overnight.

Dennis Curry weighed in:

All,

Because the Kirk belfry is quite open to the elements, and we are now further compromised by introduction of interior building humidification, the first play on a winter morning is often a challenge. I usually arpeggiate in the key of the opening piece to check what works and what needs the extra umpf to break through the icy winter grasp. I have not found any bad abuse to the mechanism after years of this method, but I am interested in trying the heat tape to minimize the need for calling in the Coast Guard during a major freeze.

Then there is the condition of snow laden bells ... thunk thunk thunk.

Dennis

A humorous response from Bob Ampt and Amy Johansen:

Well, to me the solution is simple.....just move your carillons down here, where we have never had this problem!

Merry Christmas to all of you, and see you in Belgium.

From Amy, Rob, Emily and the Sydney Carillonists

Adrian Gebruers joined the fun:

I'm not convinced: perhaps the best weather location for carillons is in the mid latitudes, such as Belgium, The Netherlands ... and of course Ireland!

Adrian Gebruers

Marc van Eyck responded:

The only time we had iced umbrella's in Belgium was some years ago after more than 30 years of waiting. We had snow blown by the wind and ice inside the bell chamber, on the roof of the cabin in Leuven (Sint-Pieters church) - see picture:

(Sorry, I can only post links to photos, and this was a photo pasted into the text.)

Light tapping as Gloria Werblow did in Williamsville was what we needed to do to get the keys going. But I can imagine, when umbrella's get stuck by frozen melting snow water or descending condensed water, tapping wouldn't be enough and more force could certainly damage somewhere the transmission. Ice can be very hard, so I would do what Dave J. would do (give up) or add heating wires (Rick Watson).

Merry Christmas and happy new year. Hope to see you all in Belgium next year.

Marc Van Eyck & Ria Verlaenen - Wilsle Leuven Belgium

By the way, Carlo, Adrian and some other colleagues asked to see the Oudenaarde Carillon (with Vema System) during the WCF congress period. I understood the WCF congress itself is not going to schedule Oudenaarde on the program. If I could have an idea of the number of carillonists who want to see Oudenaarde, I am willing to organise the visit by myself; it would be a pity being less than 60 miles from Oudenaarde and not being able to go there.



## Re: Heating to prevent icing and freezing bells

by **JohnGouwens** on Sun Dec 29, 2013 8:56 pm

By the way, I think this needs to be stated more clearly. The ice doesn't in fact form in the umbrella (normally) but rather in the chimneys, the tubes through which the wires pass to go from the playing cabin to the belfry. It is the chimneys (and maybe the plate to which they are attached) that need to be warmed. (Note Lisa Lonie's comments about ice sliding down the wires.)

My worst issues with carillons icing up were with the School of Music carillon at Indiana University, where the instrument is just slapped up on the roof, with no cover or walls at all. I found that carillon frozen up often, and when I did jar them loose, I normally encountered conical pieces of ice sliding down the wires (and also dripping on the console), and in fact the ice was clearly visible in the ceiling, just where the wires passed into the chimneys. At Culver, I've had the action really freeze up seriously just once in 33 years (in the ferocious, cold conditions of winter 1982). Occasionally, I have to loosen a few notes at other times, but not often.

Note, also that a humidification system can aggravate this problem (though of course there are many good reasons to have good humidification in a church). I understand that House of Hope church has an excellent humidification system, in part to take care of several tracker organs, some of them antiques, in the building.

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

As for snow and ice on the bells themselves, good luck! I get snow on the trebles at Culver when there is snow and wind at the same time. Then, indeed, it is very clunky, but usually, after playing awhile, the snow shakes off enough so the instrument sounds almost normal.



### Re: Heating to prevent icing and freezing bells

by [MelissaWeidner](#) on Wed Jan 01, 2014 1:13 am

A Damp-Chaser dehumidifier rod (used in piano climate control systems) would probably work. In pianos, its function is dehumidification via heat. At 25 watts, they are not a fire hazard. A rod or rods could be used in a carillon to melt ice. It could be plugged in manually as needed, plugged in with a timer, or plugged in to a thermometer that would automatically activate it at a certain temperature. Rods may be obtained from your local piano technician/tuner. <http://www.pianolifesaver.com/english/systemcost.php>

[MelissaWeidner](#)

Posts: 1  
Joined: Tue Jan 15, 2013 3:33 am



### Re: Heating to prevent icing and freezing bells

by [JohnGouwens](#) on Thu Jan 02, 2014 12:35 am

Interesting thought, Melissa! Something would need to be used to hold it up against the chimneys (maybe along the base). Since it isn't designed for outdoor use, I still would feel safer with something designed for water pipes.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



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6 posts • Page 1 of 1

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## Effect of clevis/flexure height on adjustor sway

Moderator: JohnGouwens

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4 posts • Page 1 of 1

### Effect of clevis/flexure height on adjustor sway

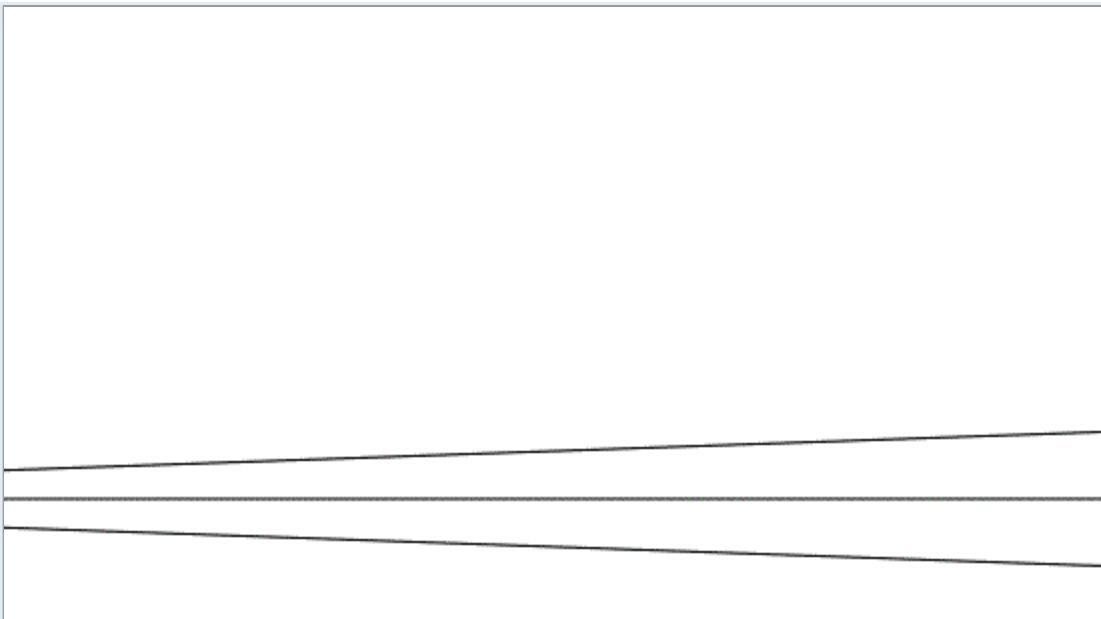
by [TerryMcGee](#) on Wed Jun 12, 2013 3:55 am

An interesting topic to stimulate our grey matter. It has puzzled me for a while that the adjuster steady (the bar above the clavier that guides the adjusters) at Canberra sways a lot during playing. I looked into it while up there recently. What I noticed is that the adjustors didn't just bob up and down as expected, but also swayed forward and backward, towards and away from the player, as the batons were depressed. I suspect it's this action that is causing the adjuster steady to do the same.

When I came back, I did some thinking (uh-oh, I can hear you mutter, no good will come of this...). And some drawing. On a CAD package, I set out three straight lines, representing the baton in three locations, one at rest, one at bottom of slot and one halfway (i.e. horizontal). I took the length from pivot to where the adjuster attaches as 12.5", and the angles as +/-2°. As you can see from the image below, if the adjustor were to be connected to the end of this imaginary baton, it would hardly move sideways at all during the baton drop. Zooming the CAD package in, it suggests the total fore & aft movement to be 0.01", giving a movement of +/- 0.005" if perfectly set up.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



Adjustor angle.GIF (3.87 KB) Viewed 5729 times

That assumes that the pivot point for the adjuster lies exactly in the middle of the baton, which is probably not common. More common is that there is a clevis attached to the top of the baton, and so the real pivot point is say 1/2" of baton plus maybe an inch to the centre of the clevis, so say 1.5" higher than the centreline of the baton. To simulate the pivoting geometry of such an arrangement, I raised right angles at the end of each of our three baton locations. I used 2" high vertical lines, which is probably somewhat of an exaggeration, but it gives a clearer image. You can now see that the horizontal movement is much exaggerated. Zoomed in, I get 0.14" movement, or +/- 0.07". Not a lot, I know, but 14 times worse! So it seems that there is good reason to have an arrangement where the adjustor pivots from the centre of the baton, not above it.

In Canberra, we have flexures, which are thinned stainless steel strips that are intended to bend, rather than swivel like a clevis. We also have flexible wire cable down-wires, and these are considerably more flexible than the flexures. If we imagine for a moment that the flexures are solid, the vertical lines on my drawing become as long as the flexure plus the adjustor, and so the top end would be whipping backward and forward for many inches, if it were not for the constraint offered by the adjuster steady. So, I suspect what is happening is that the flexures are flexing as little as they can, the cable is flexing a lot, and that the steady bar is moving because it is being pushed by the adjustors trying to move fore and aft.

This probably explains too why we get a lot of clicking noise from the wires where they run through hard plastic grommets in the ceiling register. Instead of just bobbing up and down, they are swinging fore and aft as well.

Much to think about...



## Re: Effect of clevis/flexure height on adjustor sway

by [JohnGouwens](#) on Wed Oct 16, 2013 8:29 pm

The first problem is that the adjuster steady isn't fixed in place rigidly. It wouldn't sway at all if it were fixed in place properly. The steadies should then prevent excessive fore-and-aft movement by the adjusters. If in fact the flexures are so rigid that they cause the portion of

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



the adjusters above the steady to move in the opposite direction (meaning that as the key descends the top of the adjuster moves toward the player), then they are simply so stiff that they are creating additional problems with the action. Admittedly, even the best of clevises will have some friction, but that would seem to be the lesser of the evils. A photo of the installation, with one key on the far end depressed would help make what is going on clearer.



## Re: Effect of clevis/flexure height on adjustor sway

by **TerryMcGee** on Fri Oct 18, 2013 6:13 am

Can't do exactly the image you suggested, but this might help illustrate the issue. The front of the clavier is to left of image.

This image shows the baton up with the adjustor disconnected from the flexure and dangling above it:

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

Flexure alignment with baton up.jpg (224.89 KB) Viewed 5384 times

(Use the slider at right of image or click on the image to see the lot.)

This image shows exactly the same, but with the baton down:



Flexure alignment with baton down.jpg (212.32 KB) Viewed 5382 times

What surprised me is just how far out of alignment the top of the flexure and the lower end of the adjustor rod now are. That's what prompted me to do the analysis above. A fraction of a millimetre fore & aft movement at the centre of the baton becomes many millimetres when you come 50mm or so above the top of the baton. It demands a lot of the flexure to bend that



far without noticeable side effects.

I also get the impression that perhaps a better location for the flexure could have been found. Notice in the top image, it's clear that the flexure has been bent "backwards" to align with the adjustor top when the baton is up. Perhaps if it had been aligned when the baton was held horizontally, that wouldn't have been necessary and the action would be more centred. Interestingly, there are plugged holes in the batons (just visible as a faded semicircle peeping out from under the back of the flexure base in the "baton down" image) that suggest that was tried.

### Re: Effect of clevis/flexure height on adjustor sway

by [JohnGouwens](#) on Sat Nov 02, 2013 8:45 pm

Actually, the plugged holes are more likely from where the base (tongue) part of the original clevis connection went through the key. The flexure connection is surely not the work of Taylor. I assume that is some of Tim Hurd's work. (I do know that some sort of flexure connection was tried at a similar point on the Ottawa carillon in a renovation by Verdin. I don't know of any problems resulting from that, but there have always been noise problems with that console - perhaps to do with the pivot points at the back of the keys? I'm not certain.

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

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4 posts • Page 1 of 1

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## Progress of the WCF 2006 Keyboard?

Moderator: JohnGouwens

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9 posts • Page 1 of 1

### Progress of the WCF 2006 Keyboard?

by [TerryMcGee](#) on Sun Oct 13, 2013 12:06 am

Standards, one old wag observed, are very good things. That's why we have so many!

Back in 2006, the WCF accepted a report from its Keyboard Committee defining a keyboard that combines the best features of the European and North American designs. We can probably summarise the new design as bringing together European spacing with North American pedal arrangements. Details at:

[http://www.carillon.org/eng/dynamic\\_frame\\_eng.htm?](http://www.carillon.org/eng/dynamic_frame_eng.htm?)

[http://www.carillon.org/eng/actueel/gdansk\\_3.htm.](http://www.carillon.org/eng/actueel/gdansk_3.htm)

I'm interested in what's happened since. I imagine adoption would be naturally slow - after all, when's the last time you bought a new keyboard? And the one before that? And the natural inclination to wait & see what others are doing before rushing in.

Are we seeing signs of adoption, and if so, is it happening in Europe, North America, Rest of the World or all of these?

Have those who have jumped any advice for those who haven't?

And if we were to shift into the hypothetical (to get around the slowing factors I mentioned above), if a meteorite took out your entire action and clavier, would you order a like-for-like replacement, or would you seize the opportunity to be part of a unified future for carillon-kind?

And, that hardest question of all, any other thoughts?

Terry

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm



## Re: Progress of the WCF 2006 Keyboard?

by **JohnGouwens** on Wed Oct 16, 2013 12:46 am

From what I have gathered so far, there have been very few installations of such consoles in Europe, and some new installations have clung to the old way (meaning the North European standard that went before, 1.5-octave flat pedalboard and all). The number of new carillons installed since that time has not been large, but I would guess (and this is just a guess) that about half the new consoles follow that design. Of course, it is important to note that many dimensions are intentionally open-ended and flexible, so there's still plenty of room for individual preferences and solutions!

Personally, I am all for this design, and wish it would catch on more, especially in Europe. The more 2-octave, ergonomically-comfortable pedalboards we see over there, the better!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



## Re: Progress of the WCF 2006 Keyboard?

by **TerryMcGee** on Fri Oct 18, 2013 3:30 am

So, I gather the tighter 23mm European spacing doesn't scare you?

It would be interesting to hear from European carillonneurs if the radial and dished American pedal board scares them, or if they would welcome it with open arms, er, legs.

Since I raised the topic, Paul Mason from Taylors mentioned that the Charterhouse School carillon will be spaced at 23mm. You can see the half-built clavier among images at <http://www.taylorbells.co.uk/web/?q=node/14>. Indeed, reaching over and deftly plucking a couple:

The Charterhouse School clavier under construction...



Quadrants to clapper tail (still under construction):



Paul also mentioned that they have plans to do the same at the foundry carillon when time permits. So it seems there is movement, at least in England.

Any other reports of migratory sightings?

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32  
pm



## Re: Progress of the WCF 2006 Keyboard?

by **JohnGouwens** on Fri Oct 18, 2013 4:44 am

So, Taylor is building a large, all-new carillon? About time! How big is the bourdon to be?

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



## Re: Progress of the WCF 2006 Keyboard?

by **TerryMcGee** on Fri Oct 18, 2013 8:58 am

I've asked!

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32  
pm

## Re: Progress of the WCF 2006 Keyboard?

by **FrancesNewell** on Sun Oct 20, 2013 10:51 pm

Hey Terry,

I just saw on Tv news that you have enormous wildfires between Canberra and Sydney.

The map looked like the fires are near you and your carillon.

Are you and your Bathurst carillon OK?

**FrancesNewell**

Posts: 69

Joined: Sat Dec 29, 2012

1:55 pm

## Re: Progress of the WCF 2006 Keyboard?

by **CarlSZimmerman** on Mon Oct 21, 2013 4:37 am

In the Charterhouse School carillon, everything is new except the 37 bells, which were cast in 1921-23 for Mostyn House School, Parkgate, Cheshire. They were a World War I memorial, and were given with the provision that if Mostyn House ever closed, the carillon had to be transferred to another Charterhouse school. That is now happening, but the old frame etc. were too badly weather-worn to be reusable. I have not heard whether Taylor is doing any retuning in conjunction with the other work. The photo of the bells implies that Taylor has not cast any new bells for this instrument, although the provision of a 4-octave clavier seems to indicate that the possibility of future expansion has been considered. The original bourdon was/is E in the middle octave, transposing up a major third from concert pitch.

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.

**CarlSZimmerman**

Posts: 16

Joined: Sun Dec 30, 2012

8:02 pm

Location: Saint Louis, Missouri, USA



## Re: Progress of the WCF 2006 Keyboard?

by **TerryMcGee** on Tue Oct 22, 2013 9:45 pm

“ JohnGouwens wrote:

So, Taylor is building a large, all-new carillon? About time! How big is the bourdon to be?

Paul Mason (Taylor Bells) advises:

"The current plan is C3 to C5, though at the moment we are at F3 to C5 with a couple missing. The others are waiting tuning. We would like to extend it both ways as and when time permits."

I imagine it's a case of "The cobbler's child runs barefoot." Always too busy looking after other people's needs. You should have seen the dodgy flute I played for years, until mounting shame made me pause and make myself a decent one!

(Ahem, there are probably similar issues in your own lives...)

Terry

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32

pm

## Re: Progress of the WCF 2006 Keyboard?

by **TerryMcGee** on Tue Oct 22, 2013 9:59 pm

“ FrancesNewell wrote:

Hey Terry,

I just saw on Tv news that you have enormous wildfires between Canberra and Sydney.

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32

pm

The map looked like the fires are near you and your carillon.  
Are you and your Bathurst carillon OK?

Yep, all good so far. But you are right, the fires are at the top middle of the triangle joining our three carillon sites, Canberra, Sydney and Bathurst. But I don't think we need fear for the instruments. The National Carillon, Canberra, is in a tall concrete-faced tower on an island in the lake in the middle of Canberra. The Bathurst Carillon is set in a lovely large lawned park in the middle of Bathurst, and the Sydney Carillon is in a sandstone building on the campus of the University of Sydney, again ringed in lawns and near the middle of the city. I can't imagine any bushfires getting to them, and they are eminently defensible.

I have shot off a note though to check on Amy Johansen, carillonist at Sydney, who lives in the Blue Mountains just outside Sydney. This is the region under attack. Today is crunch day - a blend of very high winds from the northwest (the hot inland of Australia), low humidity and high temperatures (close to 100°F) with two fires already well out of control with an enormous combined firefront. The Rural Fire Service has been working day and nights for days to try to ring the various villages in the mountains with back-burned areas - today we find out if they succeeded.

UPDATE - the fires did very well - despite really nasty conditions, their control strategies averted what could have been a total disaster. And Sydney carillonist Amy Johansen reports in well, although some of her friends have lost their homes.

Terry

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9 posts • Page 1 of 1

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## Clapper height tonal variation

Moderator: JohnGouwens

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31 posts • Page 1 of 4 • 1 2 3 4

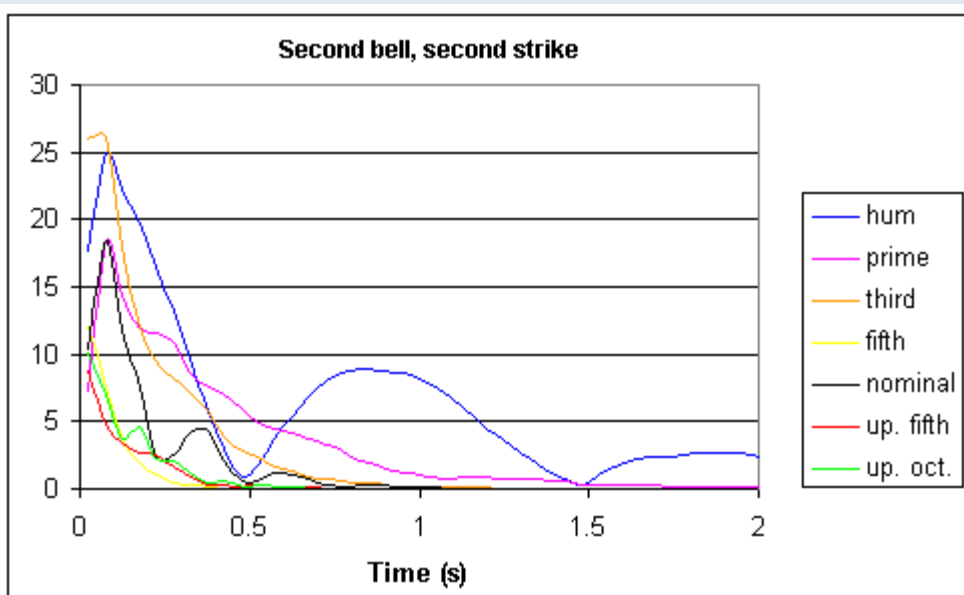
### Clapper height tonal variation

by TerryMcGee on Sat Mar 30, 2013 1:54 am

I thought I should open a new topic so we don't "contaminate" other discussions. I'll do the clapper height effect analysis first, as the difference is clearly audible, and therefore should show up clearly in analysis. I'll probably use Bill Hibbert's decay analysis tool, as it shows both the amplitude (loudness) and the decay of the various significant partials. It will look something like this:

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



But I have a question first. You can see Bill used modern bell partial names in the example above (see legend on right). Which nomenclature do you think works best for describing partials in these analyses? Here are some options:

Traditional (organ mutation stop) names: hum, prime, tierce, nominal, superquint etc  
Modern names: hum, fundamental, minor third, fifth, octave, major third,....., upper fourth, etc  
actual pitches: F#2, F#3, A3, F#4, C5, etc  
actual frequencies: 729, 1462, 1743.5, 2919, 4300.5Hz, etc  
semitones and cents relative to Prime: -12.05, 0, 3.05, 7.03, 11.96, 12.52,  
a combination of the above: Tierce, 3.05; Nominal, 11.96; Nominal 12.52; etc  
or other, please specify?

The semitones and cents one is interesting in that it also tells us the tuning of the partial.  
Note the 12.52 value in the list above. That means the Nominal is a smidge over half a semitone (52 cents) sharper than the octave (12 semitones) we would expect. The combination line tells us that we seem to have two nominals, one at 4 cents flat (11.96), the other at 52 cents sharp (12.52).

Terry



## Re: Clapper height tonal variation

by [JohnGouwens](#) on Sat Mar 30, 2013 5:34 am

Well, for the note terminology, I favor the following, which is what I used in my just-finished Campanology book:

Double Octave  
Twelfth  
Two Elevenths  
Major Tenth  
Nominal  
Quint  
Minor Tierce  
Prime  
Hum Tone

If you're reporting deviations (not relevant for this particular exercise), it's best to use cents. (A cent is 1/100th of a semitone. The difference in frequency number is of course greater the higher you go.)

Is this graph from one of my sound samples or some other bell? If it's mine, was this the one with the raised clapper?



[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Clapper height tonal variation

by [TerryMcGee](#) on Sat Mar 30, 2013 6:07 am

“ JohnGouwens wrote:

Well, for the note terminology, I favor the following, which is what I used in my just-finished Campanology book:

Double Octave  
Twelfth  
Two Elevenths  
Major Tenth  
Nominal

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Quint  
Minor Tierce  
Prime  
Hum Tone

Hmm, so a bit of both modern and trad. OK, I'll see if I can run with that. Pick me up if I get it wrong!

“

If you're reporting deviations (not relevant for this particular exercise), it's best to use cents. (A cent is 1/100th of a semitone. The difference in frequency number is of course greater the higher you go.)

It might be worth looking at deviations as I am seeing some interesting stuff, eg the number 12.52 I mentioned above. That seems to be a second nominal, spaced about a 1/4 tone above the real nominal. I might go with the format "Nominal, 12.52" as an experiment to see if that works. So that would mean that it's in the Nominal range, but at twelve and a half semitones (or more accurately twelve semitones and fifty-two cents) above the Prime.

“

Is this graph from one of my sound samples or some other bell? If it's mine, was this the one with the raised clapper?

No, this is one that Gideon posted, analysed by Bill Hibbert who wrote the software. I just grabbed it as an example. I'm just playing with the different sounds to see how best to present this stuff.

Terry

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Sat Mar 30, 2013 6:12 am

I HOPED I didn't have a nominal that far out of whack!!

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [TerryMcGee](#) on Fri Apr 12, 2013 1:46 am

OK, at long last (sorry!), I've done a page on how the bell sound varies between a clapper at the right height and one artificially raised.

<http://www.mcgee-flutes.com/HighClapper.htm>

Have a look and a listen, and tell me if it makes sense!

Terry

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

## Re: Clapper height tonal variation

by [JohnGouwens](#) on Fri Apr 12, 2013 4:51 pm

OK, very interesting to see this. I would correct the part about the "sweet spot." The real "sweet spot" is the point on the circumference of the bell that produces the best, most in-tune sound. Try as they do to achieve it, bells are never completely round, and there are irregularities which can at least be somewhat de-emphasized by striking the correct point. I was confronted with this issue directly when inspecting bells at Paccard for Ball State University. I was insistent that the minor tierces had to be in tune with the corresponding bells (so the minor tierce of c had to be in tune with the prime of e-flat). We ended up changing several markings of sweet spots in the process. The experiment you had me do was more related to my statement that you can indeed bring out (emphasize) certain partials by tapping the bell at a different point. Gideon, you will note, denied that could be done. We have now proven that it can and does happen, and this clapper wasn't that much higher, actually. So, changing the clapper height by only 7% of its length made a very obvious difference - it brought out the quint (which I expected, as I hear that whenever I demonstrate this principle on tours people take in the tower) as well as a false nominal (in every sense of the word - it really shouldn't be there!). It is interesting that the "tierce octave" (or tenth, as I usually call it) is in this case a minor tenth, and a rather accurate one at that. None of my bells are perfect in their tuning (though I love the rich, characterful sound of them!), and of course what *should* be there is a major tenth. The emphasized quint isn't a particularly pleasant sound, though the false nominal is likely the biggest problem.

I also sent demonstrations of the slightly worn clapper as well as a fresh strike spot, and also using different touches at the keyboard. Whatever differences they showed are likely to be subtler - a whole lot subtler than this part of the study! I hope you'll share what you were able to find about those! Thanks!

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Clapper height tonal variation

by [TerryMcGee](#) on Thu Apr 18, 2013 8:51 am

“ JohnGouwens wrote:

OK, very interesting to see this. I would correct the part about the "sweet spot." The real "sweet spot" is the point on the circumference of the bell that produces the best, most in-tune sound. Try as they do to achieve it, bells are never completely round, and there are irregularities which can at least be somewhat de-emphasized by striking the correct point.

I had only thought in those terms too, until I noticed our new bells from Taylors had been marked for both radial location and height, so that the installer would get the clapper height right. Normally of course we are only concerned with rotation. So I think it's fair to speak of the sweet spot as a two dimensional location, even if the vertical dimension is not normally under our control. Of course it is for you. With power comes responsibility!

“

I was confronted with this issue directly when inspecting bells at Paccard for Ball State University. I was insistent that the minor tierces had to be in tune with the corresponding bells (so the minor tierce of c had to be in tune with the prime of e-flat). We ended up changing several markings of sweet spots in the process. The experiment you had me do was more related to my statement that you can indeed bring out (emphasize) certain partials by tapping the bell at a different point. Gideon, you will note, denied that could be done. We have now proven that it can and does happen, and this clapper wasn't that much higher, actually. So,

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

changing the clapper height by only 7% of its length made a very obvious difference - it brought out the quint (which I expected, as I hear that whenever I demonstrate this principle on tours people take in the tower) as well as a false nominal (in every sense of the word - it really shouldn't be there!). It is interesting that the "tierce octave" (or tenth, as I usually call it) is in this case a minor tenth, and a rather accurate one at that. None of my bells are perfect in their tuning (though I love the rich, characterful sound of them!), and of course what *should* be there is a major tenth. The emphasized quint isn't a particularly pleasant sound, though the false nominal is likely the biggest problem.

But fortunately a problem you can tune out. Perhaps many carillon owners/managers wouldn't relish the additional power!

“

I also sent demonstrations of the slightly worn clapper as well as a fresh strike spot, and also using different touches at the keyboard. Whatever differences they showed are likely to be subtler - a whole lot subtler than this part of the study! I hope you'll share what you were able to find about those! Thanks!

Yep, working up to it. It's good having this richness of material to analyse.

Terry

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Thu Apr 18, 2013 3:51 pm

Power vs responsibility - simple, really, in practice - trial and error - raise and lower the clapper slightly to get the most agreeable sound. I'm very glad I have that "power" and I do require that when I consult - at least I request it. (Too many other hands got involved at Ball State.)

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Thu Apr 18, 2013 3:53 pm

As for the false nominal, note it didn't show up at all when striking the correct spot (vertically - actually, it might be that deviating from the correct spot on the circumference would bring it out at the correct height).

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [Gideon Bodden](#) on Tue Apr 30, 2013 3:32 pm

I haven't signed in here recently, so I missed some of what has been going on.

John Gouwens wrote:

“

The experiment you had me do was more related to my statement that you can indeed bring out (emphasize) certain partials by tapping the bell at a different point. Gideon, you will note, denied that could be done.

[Gideon Bodden](#)

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

Please explain, John, what exactly did I deny? Did I deny that tapping a bell at different points would make differences in sound? I have of course never said that. Then what did I say?

I don't recall.



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31 posts • Page 1 of 4 • **1** 2 3 4

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## Clapper height tonal variation

Moderator: JohnGouwens

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2. If you reply to a particular posting, please keep your reply on topic. Please also do not make multiple separate postings on the same subject.

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31 posts • Page 2 of 4 • [1](#) [2](#) [3](#) [4](#)

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Tue Apr 30, 2013 5:50 pm

Well, Gideon, I was sure that at some point you said to me that you could not emphasize different partials by tapping the bell at different heights, but I confess I am not finding that comment from you at the moment – and I looked in both your forum comments (I can peruse all the comments you have made together – and think everybody can do that, actually) and our Facebook exchanges, so provisionally, I must retract that comment. Anyway, we do know, as it has been made obvious, that by striking the bell too high some undesirable emphasis on some less-pleasant partials is a likely result. Of course, this test is limited – what else would show up if we could go even higher? Would the same thing happen with Taylor bells (my suspicion is that the latter would be worse), what about, say, Paccard bells? I suspect the same would happen, but maybe not to the same degree. The G&J bells have much more apparent partials (and therefore far more character) than most continental bells.

**JohnGouwens**
 Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [Gideon Bodden](#) on Tue Apr 30, 2013 10:52 pm

Ok, this must be a case of misunderstanding then, I must have not expressed myself well. Of course clapper height matters. The principal partials of the bell (minor third, nominal, 12th, double octave etc.) all have a antinode in the sound bow of the bell, this is the simple reason why a (traditional) bell will only sound good when struck at the sound bow. When the clapper strikes at a higher spot, of course, the principal partials will sound at a considerable lower volume, while many other partials, the ones that have a node at the sound bow, will sound (wildly) predominant. No test needed to predict that, this is textbook campanology.

Much more interesting is the situation in which the sound of a bell is being disturbed by 'clashing' untuned partials, like the ones we describe as 10th, 11th l&l. A very small adjustment of the height of the strike spot might practically kill one of these partials, and thereby ending the clash. In case of 'problem bells' this might be an option worthwhile to endeavor. The largest bell of the Culver carillon is a good example, as

**Gideon Bodden**
 Posts: 25  
 Joined: Sun Dec 23, 2012 12:52 am

the 10th and the first 11th are so close to each other that they fight. By raising or lowering the clapper it might very well be possible to dampen the first 11th, drawing a less agitated sound from this bell. Maybe we could work on an experiment?

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Tue Apr 30, 2013 11:33 pm

Alas, not on that bell! That's the swinging clapper, so lots of wildly heavy hardware and no way to adjust height. I have indeed used that adjustability to reduce the effect of certain tuning flaws on bells where the clappers are adjustable. That is one of several reasons why I would like to have the all the other bells (#32–50, counting from the top) fitted with adjustable clappers. Can you think of any reason why that couldn't or shouldn't be done?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [Gideon Bodden](#) on Tue Apr 30, 2013 11:50 pm

“ [JohnGouwens](#) wrote:

That is one of several reasons why I would like to have the all the other bells (#32–50, counting from the top) fitted with adjustable clappers. Can you think of any reason why that couldn't or shouldn't be done?

No, I can not think of any reason why that couldn't be done! If it should? One could argue, if it comes to being able to adjust the height of the strike spot, it wouldn't serve any purpose after the ideal height has been established, you will never have to change it after that. Then why wanting it to be adjustable? (yes, being able to turn the clapper ball around and get a fresh strike spot, but that's a different purpose). We're only talking about really problematic bells. In case of 'normal' good quality bells, it would be satisfactory to have the clapper strike at the 'normal' height, and one mm. higher or lower wouldn't matter really.

[Gideon Bodden](#)

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Wed May 01, 2013 1:08 am

Agreed there, Gideon, but I suspect it would be more expensive and complicated to arrange a clapper design that allows turning the clapper while prohibiting vertical adjustment. One of the technical issues is whether a larger clapper ball would tend to work loose, and perhaps need something other than nuts above and below to hold them in place. I'm thinking keeping the nuts but adding a setscrew one can work with a hex wrench.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [TerryMcGee](#) on Wed May 01, 2013 11:07 pm

I wonder if you had two nuts, one above and one below, tightened and then secured with hex set-screws, they might still come undone after a while. I imagine that as the ball hits, its face compresses and its height swells momentarily, before returning to normal. The height is constrained under pressure between two nuts, so after a while, we might find that the height shrinks a little, loosening the nuts. I wonder if it might be better to lock the top nut in place with one or two hex bolts (after getting the height right), then having a big spring washer between the lower nut and bottom of ball to allow some movement but still keep the pressure firmly on?

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



Alternative to the hex bolts for locking the top nut might be to have two top nuts, firmly locked together.

## Re: Clapper height tonal variation

by [Gideon Bodden](#) on Wed May 01, 2013 11:46 pm

### “ JohnGouwens wrote:

One of the technical issues is whether a larger clapper ball would tend to work loose, and perhaps need something other than nuts above and below to hold them in place. I'm thinking keeping the nuts but adding a setscrew one can work with a hex wrench.

Spring washers serve no purpose here. Set screws are not a good idea, they become loose as well, and they damage the thread on the stud. You need a good size stud, one nut above and one below the clapper ball and lock them with (non-permanent) loctite. In case of iron clapper balls, be prepared it might be a hell of a job to get them loose again after some time, because of rust. No such problems in case of (far superior) manganese brass clapper balls and stainless steel studs / nuts etc.

[Gideon Bodden](#)

Posts: 25

Joined: Sun Dec 23, 2012 12:52 am

## Re: Clapper height tonal variation

by [TerryMcGee](#) on Thu May 02, 2013 1:07 am

What do you see as the "far superior" qualities of the manganese brass balls, Gideon? (Other than corrosion resistance.)

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

## Re: Clapper height tonal variation

by [JohnGouwens](#) on Thu May 02, 2013 1:58 am

What????? You're advocating a return to manganese brass such as Eijsbouts used in the 1970s? I cannot agree with that! It has surely been by now established that annealed cast iron clappers produce a far more agreeable sound.

You greatly exaggerate the concert about rust on iron clappers. First of all they are up inside the bells, so water incursion is minimal, and most likely would happen only with condensation in certain weather conditions. Secondly, if you've tightened the nuts above and below properly, it's sealed, and water isn't going to get in. I've had such clappers on my bells for 33 years (and several are original to 1951), and have never had more than slight external surface rust – easily brushed off, and easily prevented by painting. Also the clappers don't have to fit particularly snugly on the shaft – and you absolutely don't want them threaded or you can't turn them without changing the height and creating the very problem we are here discussing. Light-duty Loctite might well offer a good solution. I see your point about a setscrew damaging the treads, especially if inserted into the nuts themselves, since they would then be at the point where you are using the threads. A setscrew through the clapper ball itself would contact the shaft at a point that, frankly, doesn't matter. I'm not clear what advantage there might be to a spring washer. I want the clapper held fast, not jiggling loose. A locknut is the obvious answer, and I suspect it would only be needed on the lower nut, since that's the one that would tend to come loose from impact or vibration. That offers the added advantage that it sets the ideal vertical position more firmly. When you turn the clapper, you loosen the upper nut only, and leave the lower nut and locknut alone. That is a solution that is beautiful in its simplicity.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Clapper height tonal variation

[TerryMcGee](#)

by [TerryMcGee](#) on Thu May 02, 2013 5:16 am

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Mr Verdin tells us:

**BALL:**

The rounded part of the clapper containing the largest concentration of mass which strikes the bell at the sound bow level. Bells [sic] are usually made spherical or pear shaped. Some American chimes have bullet shaped clapper balls. Clapper balls are made of various materials, usually steel or bronze. Bronze is preferred (usually manganese bronze) for carillon bells as it produces a "warmer" tone; that is, a tone richer in the lower partials, i.e. less harsh. The bell material should be softer than the bell metal so that repeated blows over many years will wear away the clapper and not the bell.

<http://www.verdin.com/info/bell-glossary.php>



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## Clapper height tonal variation

Moderator: JohnGouwens

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31 posts • Page 3 of 4 • [1](#) [2](#) [3](#) [4](#)

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Thu May 02, 2013 6:46 am

Go hear some of their work and you'll hear how silly that claim is. Their more recent work has all been with iron clappers (Glendale, Ohio, Berea College, Brigham Young University, Ball State University, La Porte). The bronze clappers make an ugly, clangy sound!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [TerryMcGee](#) on Sat May 04, 2013 12:32 am

Heh heh, so the web-site is probably lagging behind the reality.

Now, it's interesting to contemplate what would make a difference between clapper materials. I can see a few possible issues:

Density. Not a lot in it. Cast Iron given as 6800 to 7800 Kg/m<sup>3</sup> (where water is 1000). Steel 7850. Bronze 7400–8900. Manganese Bronze 8359. Casting brass 8400. You'd think those small differences could be made up by adjustment to size.

Elasticity. A bit more variation. Cast Iron 13.4. Brasses and bronzes in the range 14 to 17. Steels up closer to 30.

Do we know if anyone has ever analysed for a difference in sound from different clapper materials?

Hmmm, broader question – is there a bibliography of research papers on carillon and related bell topics anywhere? If not, why not? (he added menacingly....)

I'm still wondering what those Bathurst strikers are made of and if that is part of the reason for the harsh tone. It appears welded and galvanised, suggesting perhaps mild steel.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

## Re: Clapper height tonal variation

by [JohnGouwens](#) on Sat May 04, 2013 2:18 am

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

Well, I'm a musician with some technical smarts, but I'm certainly no metallurgist or engineer. I know that some bellfounders have at least tried different materials with clappers. For sure, Taylor at one time tried brass clappers (I know this from very old correspondence with them) and they had found that the iron held its shape longer. Of course, a problem here is that there are variations on all of these. I know that Brinell hardness tests are used in determining the suitability of a material, and that it is desirable to have a surface that is ductile (bendable, flexible) but with less tendency to form a permanent impression. Forgive the gaps in my knowledge on this, but I'm just not trained as a scientist. I therefore am not sure how the Brinell Hardness number translates in practical terms. Gideon is in a far better position to explain that, though I am certainly skeptical about his claim of the superiority of manganese bronze. I don't doubt that manganese brass is less likely to oxidize, but it is a simple matter to brush, prime, and paint the iron, so where's the problem. I care about two things:

1) Having a metal that is strong enough to excite the bell into vibration, while soft enough to allow that compression of the clapper contact point (which you have measured) to occur, giving the advantages of that very slightly longer clapper contact needed for the same mellower sound you achieve on freshly-re-shaped clappers.

2) Once the above criteria are met, having a metal that is as resistant as possible to permanent damage to its shape, either through a tendency to wear off under use or to compress and harden.

Now, having said that, the original adjustable clappers for bells 1-24 were actually some form of brass or bronze. We have never seen documentation about what exactly was used, nor have we attempted to have a metallurgist analyze them. The majority of those have been replaced with new cast iron clapper balls, but for practical as well as budget reasons, they were not all replaced at once. Taylor made the new clapper balls, and followed my request to have a raised ridge at the contact area, making easier to keep the contact area small. (It stands to reason that this would also allow somewhat greater temporary deformation, allowing the clapper to stay there longer. We made the iron clappers to the same diameter as the originals (measured by hand - by me), but made them "taller" so as to add some mass. Even so, consistently, the new iron clappers, being of a less dense material, were lighter in weight. I weighed them as I replaced them. The clappers I replaced were all clappers where I was having to turn them too often, as the bells were tending to sound harsh consistently, and I was running out of places to turn on the originals. In all cases, the new clappers brought better, more tractable tonal results, even though the weight of the new clapper balls was smaller. The trouble is, we therefore have some confounded variables. The new clappers were cast iron, though they were then turned in a lathe to obtain the desired shape, and sliced above and below. (The original castings were spherical, as I understand it.) The new clappers have the contact point ridges, while the original ones do not, so while my own experience has shown clearly that the replacement clappers we put in get superior results compared to the originals, the test is surely not scientific enough to be totally conclusive. I do know that the "naval bronze" clappers Verdin used to use - until they went over to iron clappers in about 1991 for Glendale, Ohio, did not hold their shape very well, and went rather quickly from a gentle sound with brand new clappers to a harsh, metallic sound thereafter, usually within just a couple of years. I believe in going with the most time-proven solution, which for me has been cast iron, though it must be heat treated to obtain the necessary ductility (pliability).



## Re: Clapper height tonal variation

by [Gideon Bodden](#) on Sat May 04, 2013 11:25 pm

“ **JohnGouwens wrote:**

What???? You're advocating a return to manganese brass such as Eijsbouts used in the 1970s? I cannot agree with that! It has surely been by now established that annealed cast iron clappers produce a far more agreeable sound.

Yes, I am advocating a return to manganese brass such as Eijsbouts used in the 1960's until about 1990. The reason: the hardness of a specific alloy of manganese brass (with exactly 0.5 % aluminum) can be regulated very exactly, while it does not become much hardened at the strike spot. Cast iron is a terrible material for bell clappers because it is very difficult to get the right hardness, and even if the cast metal itself has the correct hardness, it hardens excessively at the strike spot.

In past centuries blacksmiths would hammer clappers of wrought iron, and there are many very old examples around over here that prove that they used a sort of iron that would have fabulous properties for serving as bell clappers, but unfortunately that type of forgable iron is no longer available on the market.

I really do have a lot of hands-on experience with clappers and clapper materials, John, while you don't.

And then, you keep mixing up different materials. Brass isn't bronze. Bronze is not to be used for clappers.

**Gideon Bodden**

Posts: 25

Joined: Sun Dec 23, 2012 12:52 am

## Re: Clapper height tonal variation

by [FrancesNewell](#) on Sun May 05, 2013 12:24 am

**Are any of these different combinations of metals noticeably more or less sensitive to changes in weather, such as extreme heat or cold or excessive humidity?**

**I wonder if the hardness is affected and therefore the quality of sound?**

**In an earlier discussion, I asked about temperature changing the bells' pitches, but wouldn't temperature and humidity changes also affect the clappers?**

**FrancesNewell**

Posts: 69

Joined: Sat Dec 29, 2012 1:55 pm

## Re: Clapper height tonal variation

by [JohnGouwens](#) on Sun May 05, 2013 4:49 pm

I'll have to defer to the others to comment on that, as I've made it all too obvious I'm not a scientist! I do know that I've never heard of the weather changes altering the behavior in a noticeable way, though it stands to reason that in colder weather, clapper density and flexibility would be a bit different.

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Clapper height tonal variation

by [TerryMcGee](#) on Sun May 05, 2013 10:57 pm

So it sounds like there are at least two issues that would need to be tested in any comparison of clapper materials:

- the initial sound quality, and
- the rate of degradation of sound quality

That second one rather rules out a simple test, as you would need to set up a repetitive bonger, capable of delivering say 100, 1000, 10,000 and 100,000 bongs. That doesn't present any real problem, but I suspect my neighbours might complain well before we

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

hit 100. You'd probably need to keep swapping the clapper materials too in case, by the end of the first set of 10,000 bongs, the bell had changed a little in character, tilting the playing field. That all probably suggests that no-one has conducted really rigorous testings of clapper materials, unless they have their own research facility or have formed an alliance with a university. Do we know of such facilities or alliances?

And do we know why Eijsbouts gave up brass?

Incidentally, we did a calculation which showed that the Canberra Carillon had probably carried out about a quarter of a billion bongs in its 40 year life. Assuming for the moment that each bell received the same number of bells, that suggests about 110,000 bongs per annum. Obviously the more popular bells would receive many more than that. No wonder the clappers get flattened.

### Re: Clapper height tonal variation

by [JohnGouwens](#) on Sun May 05, 2013 11:16 pm

Replaceable clapper balls offer the easiest way to field test without those dramatic measures. Putting a couple of trial clappers in the middle of the third octave (likely to get the most repetitive use) with fresh iron clappers, and maybe three each of any alternative material would do it. Not as scientific, but after a year of regular use, one could make determinations about how they wore. Tests with each material fresh would still be worthwhile.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Clapper height tonal variation

by [TerryMcGee](#) on Sun May 05, 2013 11:28 pm

Frances, on the face of it, there doesn't seem to be much in the nature of metals that would change significantly with normal weather variation. But I've certainly heard claims that the weather has an impact on carillon sound. I wonder if it's more to do with the acoustic properties of the air, rather than the metals?

It would be interesting to see if carillonists agree that a particular weather condition produced the same effect. That would give us somewhere to look for what is causing that effect.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Clapper height tonal variation

by [TerryMcGee](#) on Sun May 05, 2013 11:33 pm

“ [JohnGouwens](#) wrote:

Replaceable clapper balls offer the easiest way to field test without those dramatic measures. Putting a couple of trial clappers in the middle of the third octave (likely to get the most repetitive use) with fresh iron clappers, and maybe three each of any alternative material would do it. Not as scientific, but after a year of regular use, one could make determinations about how they wore. Tests with each material fresh would still be worthwhile.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Yep. As long as the initial sound quality didn't vary so much as to make the instrument sound silly!

It would be possible to attach a counter to keep track of the number of times each bell had been rung. That wouldn't account for piano and forte, but it would be reasonable

to assume that would average out. So, yes, it would be possible to do reasonably rigorous testing without a formal lab setup.



◀ Previous

Display posts from previous: All posts

Sort by Post time

Ascending

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31 posts • Page 3 of 4 • [1](#) [2](#) [3](#) [4](#)

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## Clapper height tonal variation

Moderator: JohnGouwens

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**POSTREPLY** ↩

31 posts • Page 4 of 4 • [1](#) [2](#) [3](#) [4](#)

### Re: Clapper height tonal variation

by **CarlSZimmerman** on Wed Oct 16, 2013 4:07 pm

As a meteorologist and physical scientist, I can give a partial answer to the question Frances raised about the effects of temperature and humidity. However, since I am not an acoustician, I'll have to express it mostly in qualitative rather than quantitative terms.

Changes in ambient air temperature will lead to changes in temperature of anything exposed to the weather, such as tower bells and their fittings. How fast that happens depends on the thermal conductivity of the material. Most metals tend to gain or lose heat rather rapidly in comparison to other materials. The effect of such a change in the temperature of any ordinary metal is primarily one of expansion & contraction, not any variation in other properties. That is, after all, why such materials are "ordinary" - they behave "nicely" in the range of temperatures within which humans live. So I would not expect atmospheric temperature changes to have an easily measurable effect on bell clappers. Similarly, changes in atmospheric humidity should have no easily measurable effect on either clappers or bells, since common metals are effectively impermeable to moisture.

Far more significant, in my opinion, are the effects of atmospheric temperature and humidity changes on the propagation of sound from the bell to the listener. Changes in temperature affect air density directly - warmer air is less dense, and therefore transmits sound less effectively. This is why bells can be heard farther in winter, even though the velocity of sound in cold air is less than in hot air. But normal daily variations in temperature cause density variations of less than one percent - effectively undetectable by the human ear.

Air density also varies with atmospheric pressure, which can change 2 to 4 percent between the center of a high pressure system and the center of an ordinary mid-latitude storm system, or as much as 6 percent to the center of a tropical hurricane. But the really big changes, and the only ones that the human ear are likely to be able to detect, are altitudinal. The concert-pitch grand carillon at Denver University, a mile above sea level, sounds noticeably less impressive to the listener on the ground than it would in a similar tower in the Netherlands,

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012  
8:02 pm  
Location: Saint Louis,  
Missouri, USA





because the air density at that altitude is 15% less than at sea level.

The effects of changes in humidity seem to be mainly in the attenuation of sound as it travels. They are not linear, so even a qualitative description is difficult. Fortunately, the effects seem to be insignificantly small for the frequencies and listening distances that are pertinent to the carillon.

---

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



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31 posts • [Page 4 of 4](#) • [1](#) [2](#) [3](#) [4](#)

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## Swinging Bells!

Moderator: JohnGouwens

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19 posts • Page 1 of 2 • [1](#) [2](#)

### Swinging Bells!

by **FrancesNewell** on Tue Mar 26, 2013 4:21 pm

I was so inspired by Elizabeth Vitu's video of the new bells at Notre dame!

Can you play melodies on swinging bells?

I heard Dr. Laura Ellis play a concert at Rockefeller Chapel in Chicago at the Naperville 2010 congress.

I was told they have a swinging bell that is the VERY low Eb below the bass clef.

Are the overtones different on swinging bells?

Do they sound longer?

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: Swinging Bells!

by **JohnGouwens** on Wed Mar 27, 2013 6:51 pm

I will let others respond to the issue of different partials - except to say that theoretically, they should be the same. At Rockefeller Chapel, five of the bells (the largest 19,000 pounds) are equipped to swing. There is a swinging clapper inside the bell, and the carillonner operates an external hammer (so that is related to another discussion here). At Rockefeller, the clock chiming uses an independent external hammer on the opposite side of the bell. (Both are perpendicular to the movement of the bell when it swings, so they are out of the way.)

There is another way to play on what are otherwise strictly swinging bells, however, called an Ellacombe hammer. Here's a passage on the topic from my upcoming Campanology book:

An interesting offshoot of change-ringing was developed in 1821 by the Reverend Henry Thomas Ellacombe, while he was vicar at a parish church in Bitten, Gloucestershire. He came up with a way that a single person could sound changes on the bells. (Tradition has it that he did this to do away with a rather coarse-mannered band of ringers.) Clappers (called "Ellacombe hammers") were mounted on the frame beneath the bells, connected to ropes which were run down to the ringing room (or lower) in the tower, and connected to a rack

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

where the ropes were next to each other. By pulling outward on the corresponding rope, the clapper would come up and strike the bell (usually on the inside). The bells had to be in a down position, of course. These were intended to be used for ringing changes, but eventually came to be used for melodies as well. Also, large, tubular tower chimes were often operated from an Ellacombe rack in Great Britain, as well as in a few early American examples.

Ellacombe videos:

tubular chimes

<http://www.youtube.com/watch?v=OGmen5PPzQc>

Bells:

[http://www.youtube.com/watch?v=ZSJ09\\_2eFMQ](http://www.youtube.com/watch?v=ZSJ09_2eFMQ)



## Re: Swinging Bells!

by **FrancesNewell** on Wed Mar 27, 2013 7:53 pm

I thought that change ringing would be the main game with swinging bells.

The acoustics must be different!

When a bell is swinging, the sound waves do not go out in a straight line.

Does this create a vibrato, or distortion or wobble?

Does that affect how you would play a melody on straight bells over a bass line on swinging bells?

They surely are inspiring to look at!

**FrancesNewell**

Posts: 69

Joined: Sat Dec 29, 2012  
1:55 pm



## Re: Swinging Bells!

by **JohnGouwens** on Wed Mar 27, 2013 8:50 pm

For sure there's a doppler effect for swinging bells (change-ringing or otherwise). In the case of change-ringing, you also have the clapper deadening the note when the bell is in the "up" position. The difference is interesting to observe:

Small Change-Ringing Peal (2011 Taylor) - note when they let the bells coast that the clappers no longer damp the bells.

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

You can more clearly see what is going on with the clappers in this one:

Saint Paul's Cathedral: (note the clapper rebounding as the bell comes to the top in the foreground)

<http://www.youtube.com/watch?feature=endscreen&v=dxI8P6-LI68&NR=1>

Not the clearest video in the world, but here, by the way, is an Ellacombe apparatus as filmed in the belfry:

<http://www.youtube.com/watch?v=7MugF9X9y4Y>

Finally, grand finale, the immense Taylor ring of 12 at Liverpool Cathedral:

[http://www.youtube.com/watch?v=DV\\_3CJ1Yq9o](http://www.youtube.com/watch?v=DV_3CJ1Yq9o)



## Re: Swinging Bells!

by **TerryMcGee** on Wed Mar 27, 2013 9:50 pm

Performance aspects are well out of my field, Frances, but I'd expect you would be perceiving both vibrato (change in pitch) and tremolo (change in volume).

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32  
pm

The change in pitch would be due to Doppler effect - as the bell swings toward you, the pitch goes up, and as it tumbles away, the pitch goes down. Like the police siren that drops a semitone as the car speeds by, but this effect is repetitive. The degree of change is not going to be great, which is fortunate, as it would sound awful if the bell were swinging at a high speed!

The change in volume would be due to the directional nature of bells. As the bell swings, the "beam" of sound radiating out horizontally would sweep over you and back. Indeed there would also be a change in the tonal colour as the bell swings. I'm not sure if there is a musical technical term for that, although the guitarists' wah-wah pedal operates on that principle.

I'm reminded that some English concertina players used to swing the concertina around as they played, and sometimes also jab it forward and back as if to emphasise a point. The audible effect is very clear, indeed, I've found it distracting. Irish concertina players prefer to sit, and anchor one end of the instrument firmly on one knee, so quite the opposite approach. Unusual for the Irish to be less demonstrative than the English?

Terry



## Re: Swinging Bells!

by [TerryMcGee](#) on Wed Mar 27, 2013 9:57 pm

Interesting to see the amount of swing imparted to the bell on the right in the Ellacombe video.

Terry



**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

## Re: Swinging Bells!

by [JohnGouwens](#) on Wed Mar 27, 2013 10:24 pm

Well, if you look closely, the bell is a swinging bell (quite likely a change-ringing bell) and the hammer is at "twelve o'clock" relative to it's direction of movement when swung, so yes, of course it will make the bell move. I suspect that many Ellacombe hammers are positioned somewhere else, even at "three o'clock" or so, and thus be less likely to make the bell sway. I have no idea how consistent such things might be in Ellacombe installations.

There is, by the way, one carillon (no swinging bells) with eight bells fitted additionally with Ellacombe hammers - Christ Church Cranbrook, in Bloomfield Hills, Michigan. The rack is lower in the tower than the carillon console.



**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Swinging Bells!

by [TerryMcGee](#) on Fri Mar 29, 2013 6:31 am

“ JohnGouwens wrote:

Well, if you look closely, the bell is a swinging bell (quite likely a change-ringing bell) and the hammer is at "twelve o'clock" relative to it's direction of movement when swung, so yes, of course it will make the bell move. I suspect that many Ellacombe hammers are positioned somewhere else, even at "three o'clock" or so, and thus be less likely to make the bell sway. I have no idea how consistent such things might be in Ellacombe installations.

Yes, I saw that, but was still interested that the bell reacts so much. But of course in a

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

swinging situation, not only is the bell free to swing, but the pivot point will be chosen to make it easy to swing. So we can expect the clapper to bump it further than it would bump a loosely hanging bell, and further than it would bump a bell mounted as we do it.

Perhaps it's surprising that the bell isn't "locked into place" when in Ellacombe mode, but I guess it illustrates that the inertia of the bell is enough to keep it in place. Although I imagine quick repetition under these circumstances might be a bit "hit and miss"!

During our recent professional development weekend in Canberra, I wanted to be able to illustrate to the carillonists the importance of the bell being free to move a bit during the strike. I didn't have a real bell to illustrate, but I found a wine glass helpful. (To be quite truthful, I often find a wine glass helpful!) Hold it in the air by the base or stem and flick it - bong. Hold it down to the desk by pressing on the base - plink or even brrrr, depending on the glass. But isolate it from the desk by lightly pressing down the base on a folded up tea-towel and the bong is back.

### Re: Swinging Bells!

by [JohnGouwens](#) on Fri Mar 29, 2013 6:33 am

Terry - did you get my sound files?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Swinging Bells!

by [JohnGouwens](#) on Fri Mar 29, 2013 6:36 am

Given the clumsiness of the Ellacombe, I would think quick repetition would be rather difficult. Are there any of those in Australia?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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19 posts • Page 1 of 2 • [1](#) [2](#)

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## Swinging Bells!

Moderator: JohnGouwens

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19 posts • Page 2 of 2 • 1 2

### Re: Swinging Bells!

by TerryMcGee on Fri Mar 29, 2013 11:25 am

Don't know about Ellacombe systems in Australia. Did get the sound files though. I'll see what I can get out of them.

Terry

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Swinging Bells!

by JohnGouwens on Fri Mar 29, 2013 2:56 pm

I am certain you will find a difference with the raised clappers. Anybody could hear that difference! The legato/staccato thing is harder to hear on an individual note, and very difficult to get the volume equal. (I didn't always manage the latter.)

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Swinging Bells!

by CarlSZimmerman on Fri Apr 12, 2013 11:23 pm

“ JohnGouwens wrote:

There is, by the way, one carillon (no swinging bells) with eight bells fitted additionally with Ellacombe hammers - Christ Church Cranbrook, in Bloomfield Hills, Michigan. The rack is lower in the tower than the carillon console.

CarlSZimmerman

Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



Another Taylor carillon in America used to be fitted similarly - Germantown, Philadelphia. The 8-note chiming rack remains in place on the wall of the landing in the stairway to the playing room, but the ropes are long gone. This did not use externally-pivoted hammers such as in the video John linked, but suspended clappers inside the bells - just like carillon clappers.

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



**Re: Swinging Bells!**

by **JohnGouwens** on Fri Apr 12, 2013 11:30 pm

Indeed! I didn't know that had been the case at Germantown. Thanks for that interesting bit of information! I think there's a reason Ellacombe hammers are unusual "extras" in a carillon with no swinging bells - if you are already playing the bells from a stationary position, you don't need the awkward Ellecombe stand to play it - much easier to use the carillon console - whether you're a carillonneur or not!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



**Re: Swinging Bells!**

by **CarlSZimmerman** on Sat Apr 13, 2013 5:25 am

I suspect the reason was to enable a non-musician to produce some "music" that's more interesting than a single tolling bell would be. Changes by the numbers would do that, and anyone can learn to play a taut-rope rack by the numbers with five or ten minutes of instruction.

Incidentally, there are multiple varieties of taut-rope rack and of accompanying striker actions. This is one of many topics I hope to address eventually on TowerBells.org.

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



**Re: Swinging Bells!**

by **JohnGouwens** on Sat Apr 13, 2013 2:18 pm

I'll look forward to that, but pounding out changes is easier to do on a carillon console than off of a rope rack. Looking for YouTube posts of Ellacombe's in action, I was surprised how often they seemed to be applied to tower tubular chimes in England. James Treat's "New England Bell Company" did that, as I recall you telling me, but I guess when Deagan got into the market, electrical systems became the norm here - but evidently not in England. It would take some digging (which I'm sure you are doing) to find where Ellacombe systems are. Who besides Taylor installed them in North America?

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



**Re: Swinging Bells!**

by **TerryMcGee** on Wed May 01, 2013 8:57 am

Now, just in case you don't routinely keep across the Journal: Advances in Acoustics and Vibration, there's a new paper on swinging bells, by Jim Woodhouse et al at Cambridge (UK): *The Dynamics of a Ringing Church Bell*

<http://www.hindawi.com/journals/aav/2012/681787/>

They show how the clapper on a swinging bell continues to bounce on the surface of the bell after changing sides, with of course impact on the bell's decay. Nicely illustrated - click on each of the image thumbnails for full-size.

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



**Re: Swinging Bells!**

by **JohnGouwens** on Wed May 01, 2013 2:25 pm

**JohnGouwens**

Posts: 236

It depends on how it "clappers." Taylor normally balances free-swinging bells so that that clapper contacts the bell surface at the peak of it's arc (flying clapper), in which case it readily would bounce off, and out of the way. In teaching a couple of Campanology students recently, I compiled a series of links to show examples of things. I posted this example earlier, but since I'm discussing it, here it is again. With smaller peals, they apparently tend to let them "ring down" at the end, meaning they let go and the bells go into a more normal swing. In this video, that happens near the end at 4:55, and you hear, suddenly, when they are no longer being damped by the clappers!

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

Joined: Tue Nov 27, 2012  
4:20 pm

## Re: Swinging Bells!

by **CarlSZimmerman** on Wed Oct 16, 2013 2:12 pm

For those interested in the technical details of the bells in that video:

<http://dove.cccbr.org.uk/detail.php?DoveID=WORCESTRMA>

Amusingly, one can see the electric clock hammers striking the old bells in their timber frame while the new bells in their steel frame are active below. The anonymous service bell is also seen briefly at one point. At the end of the video clip, "catch in Queens" stops the bells from striking further.

### Carl Scott Zimmerman

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.

### CarlSZimmerman

Posts: 16  
Joined: Sun Dec 30, 2012  
8:02 pm  
Location: Saint Louis,  
Missouri, USA



Previous

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19 posts • Page 2 of 2 • 1 2

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## Ideal pedal pressure?

Moderator: JohnGouwens

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14 posts • Page 1 of 2 • [1](#) [2](#)

### Ideal pedal pressure?

by [TerryMcGee](#) on Mon May 13, 2013 11:31 pm

Karel Keldermans, while he was with us at Canberra recently, pointed out that we had some variability in pedal pressure that we had probably all become used to but was noticeable to a visitor. Mostly it appeared to be sharps being heavier than naturals, which is probably largely a leverage thing. I aim to check it out tomorrow when I'm up there for the next service. I wondered if anyone has come up with a recommended value for the ideal foot pressure needed to depress the pedal fully? And any suggested tolerance?

I imagine, if the batons are held down, all pedals ideally should take the same force to depress fully? Or should the bass end pedals be set lighter to partially offset the heavier clapper weights?

When I bought a Triumph TR3 sports car (in my youth), I found the accelerator pedal too light for comfort - you had to hold your foot off it to avoid going too fast. So I strengthened the spring. Then the car felt hopelessly underpowered, so I put it back the way it had been. Funny, us humans.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Ideal pedal pressure?

by [JohnGouwens](#) on Tue May 14, 2013 1:11 am

The leverage question is interesting, though the ergonomic factor of the slope (or not) of the sharps is another. You have to reach your leg up to get to the sharps, and is is therefore desirable that the top surface slope downward a bit to match a typical foot position. As for the spring tension, I see no reason on earth for any pedal coupler to have a heavier action than any other on a given instrument. The job of the pedal spring is to keep the pedal assembly from dragging on the return of the key, and really nothing more. That said, the spring should be tight enough so that the return is quick, and of course some springs are better for that than others. Are the Canberra springs adjustable, or are they the old scissor springs that have to be rather crudely bent to "adjust?"

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Ideal pedal pressure?

by [TerryMcGee](#) on Tue May 14, 2013 1:41 am

Malheureusement, they are the Bend-It-Yourself scissor spring variety. And you'll remember what they are like to get in and out, lying flat on the floor with your arm outstretched and hand constricted, trying to convince the spring to budge or lodge. Pity poor moi. I'm not sure if my first appointment afterwards should be with a chiropractor or a psychoanalyst.

I suspect because of all that, I won't get too far tomorrow. It will really be a time of measurement and graphing, to find out the general trend and identify the real bad guys. I'd like to at least get as far as fixing one real bad guy though. I hope to be able to find a way to know how much it needs to be bent, so I don't have to keep putting them in and out. Once I've sized up the job and established an efficient methodology, I can work out how to proceed best.

Of course, after that, then there's the practice clavier.....

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



### Re: Ideal pedal pressure?

by [JohnGouwens](#) on Tue May 14, 2013 2:33 am

I'll have to e-mail you the photos of the replacement arrangement we did here, with much better springs for the job.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Ideal pedal pressure?

by [TerryMcGee](#) on Tue May 14, 2013 2:59 am

Yes, please! If it's not too big a job to install them, it may prove more efficient to do that than spend too long fooling around with these!

So what do you see as the benefits? Adjustable? That would be nice in my current circumstance. (And what I save on specialist medical interventions would probably pay for the springs!)

More linear? (i.e., the tension doesn't vary so much over the length of the stroke)?

Any other pros or cons?

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



### Re: Ideal pedal pressure?

by [FrancesNewell](#) on Wed May 15, 2013 1:30 am

John,  
Can you post those photos here on the forum?  
I'd be interested in seeing the inner mechanics of your pedals!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm



### Re: Ideal pedal pressure?

by [JohnGouwens](#) on Wed May 15, 2013 3:17 am

I don't really want to allocate website locations at school to link to. I can't load the pictures directly onto the forum. Terry might be persuaded to post them, I hope. I sent them to him.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



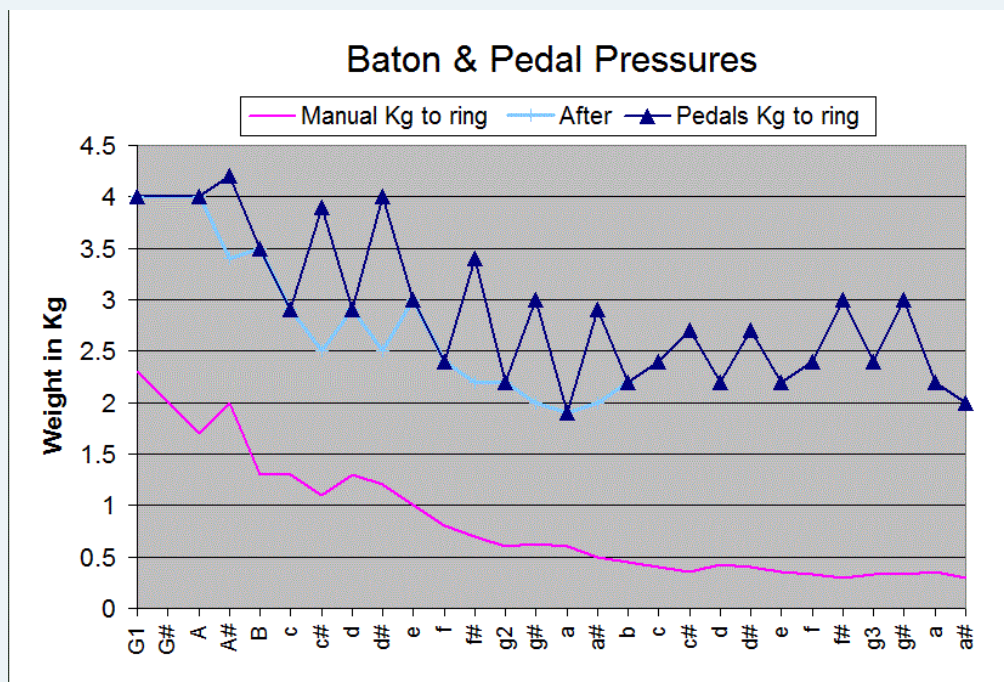
### Re: Ideal pedal pressure?

[TerryMcGee](#)

by [TerryMcGee](#) on Fri May 24, 2013 11:29 pm

I'm rather low on webpage space too, I'm sorry. What's the "Upload Attachment" tab for? Let's see if we send images to this site...

Posts: 99  
 Joined: Fri Jan 11, 2013 9:32 pm



Baton and Pedal Pressure as measured May 2013  
 Baton & Pedal Pressure.GIF (71.49 KB) Viewed 26704 times

OK, that seemed to work. Just open the "Upload Attachment" tab, locate and attach the file. Then place your cursor where you want it and press the Place Inline button. Note that the vertical height is limited, so you need to keep the images low or use the slider bar to see the remainder of it. File size is also limited to 256K.

Now, in the graph shown, the navy trace shows what I found when I measured the weight required on the pedals at Canberra to just get the bell to ring. You can see the sharps are all heavier. I tried bending a spring but found them really strong! Then I noticed that our spare springs are thinner - 4mm compared to 4.8mm on the originals. So putting the thinner, softer new springs on the 6 worst sharps gave me the light blue trace. Considerably lighter, and almost the same as the adjacent naturals. You can be lucky...

Terry

Last edited by [TerryMcGee](#) on Fri May 24, 2013 11:48 pm, edited 3 times in total.

### Re: Ideal pedal pressure?

by [JohnGouwens](#) on Fri May 24, 2013 11:39 pm

I think I tried to ask once. I'll try again. I really am not sure. Clicking on "upload attachment" brought no noticeable results here.

[JohnGouwens](#)

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

### Re: Ideal pedal pressure?

by [TerryMcGee](#) on Fri May 24, 2013 11:43 pm

[TerryMcGee](#)

Posts: 99

OK, worked it out, see my post above...

Joined: Fri Jan 11, 2013 9:32 pm



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14 posts • Page 1 of 2 • **1** 2

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## Ideal pedal pressure?

Moderator: JohnGouwens

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14 posts • Page 2 of 2 • [1](#) [2](#)

### Re: Ideal pedal pressure?

by [TerryMcGee](#) on Fri May 24, 2013 11:52 pm

Here's the first of John's images. I've reduced it to 750px wide to makes sure it fits on screen.  
I'm not sure what the practical limit is.

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

LaPorteSprings1, 750pixels wide.jpg (99.69 KB) Viewed 5702 times



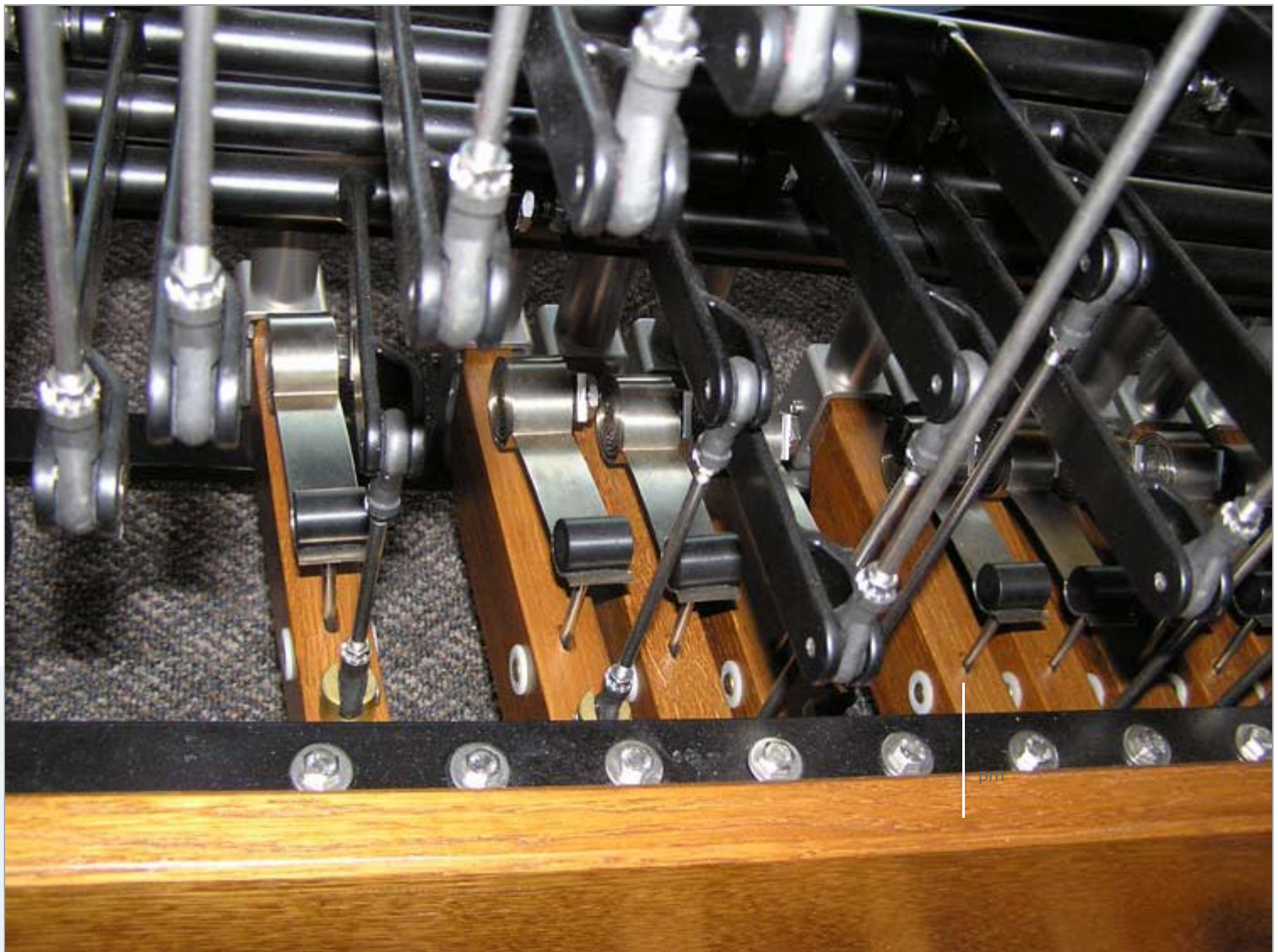
### Re: Ideal pedal pressure?

by [TerryMcGee](#) on Fri May 24, 2013 11:56 pm

And here's the second, reduced to 1000px wide.

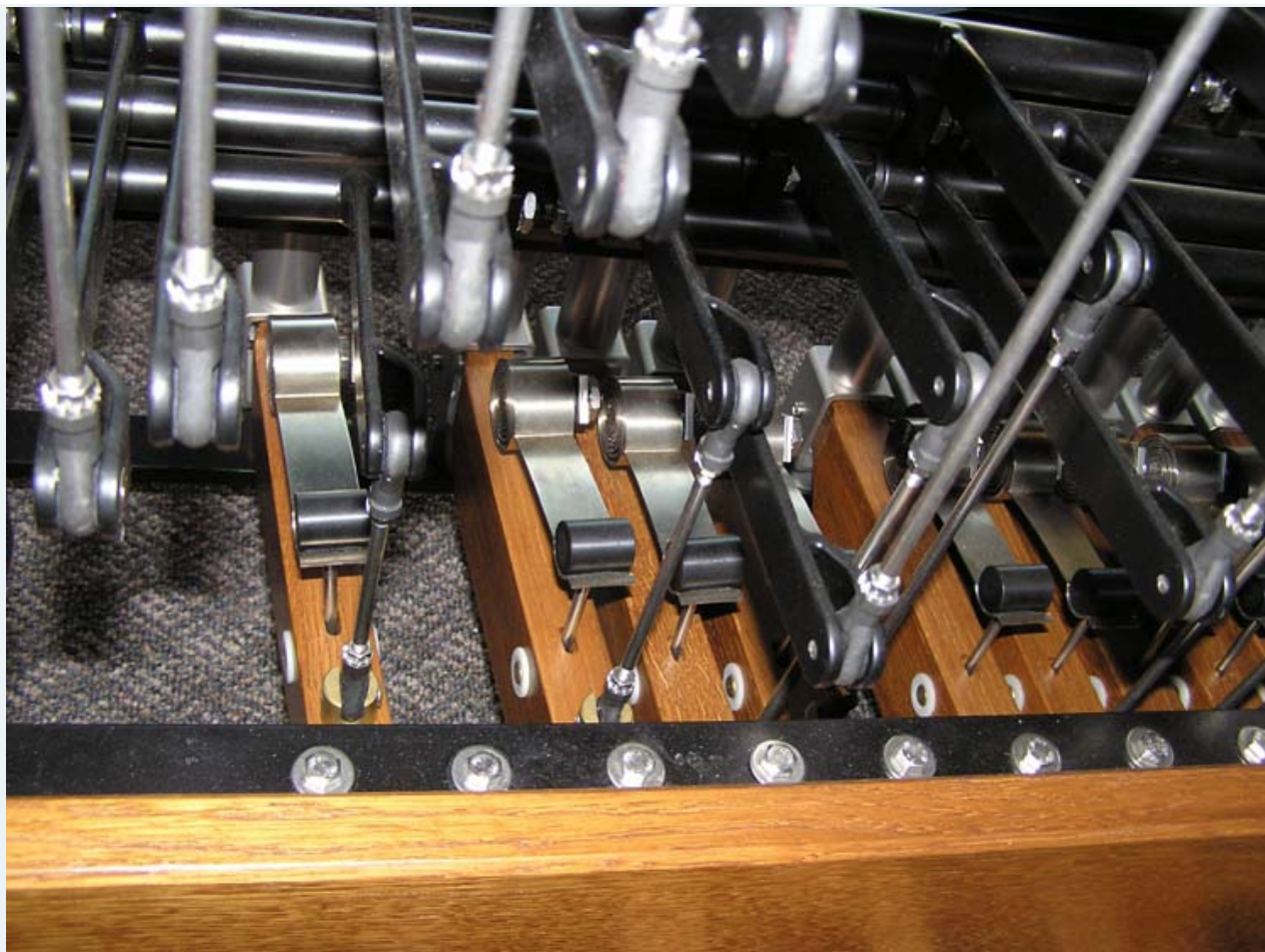
**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



Finished row, 1000 px.jpg (116.19 KB) Viewed 5699 times

OK, so that invokes a horizontal slider as well as a vertical slider. So the real constraint is 256KB if you don't mind sliders, and something like 900 wide, 375 high if you don't want sliders. That's pretty good!



Ahh! Just worked out that if you now click on the image, it will convert to full size. Very good!

Terry

### Re: Ideal pedal pressure?

by [JohnGouwens](#) on Sat May 25, 2013 1:31 am

Did this load onto the forum itself, or is it a link from your site, Terry?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Ideal pedal pressure?

by [TerryMcGee](#) on Sat May 25, 2013 11:44 am

Into the forum itself. So no other site needed. Let's see if I can pull all the instructions together....

Open the "Upload Attachment" tab below the new message or reply panel.  
Press "Choose File" and locate the file on your computer.  
Press "Add the file" to attach the file.  
Add a comment if desired; it will appear below the image.

In the new message or reply panel, place your cursor where you want the image to appear.  
Press the "Place Inline" button.  
The link to the attachment is now in your message.  
Complete the message and submit.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Note that the attachment size is limited to 256K. A warning message will alert you to oversize files when you try to upload.

If the image is bigger than about 900 pixels wide and 375 pixels high, it will appear smaller with sliders. Readers can click on it to make it full size.

Terry



◀ Previous

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14 posts • Page 2 of 2 • 1 2

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## Effect of slightly worn clappers

Moderator: JohnGouwens

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2. If you reply to a particular posting, please keep your reply on topic. Please also do not make multiple separate postings on the same subject.

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14 posts • Page 1 of 2 • 1 2

### Effect of slightly worn clappers

by TerryMcGee on Sat Apr 20, 2013 12:07 am

Finally got to John's recordings of a bell played with a fresh faced and a slightly worn faced clapper.

See: <http://www.mcgee-flutes.com/slightly-worn-clappers.htm>

I also felt the need to create a table of what partials we might expect in bells of various pitches. It saves me counting on my fingers! Others might find it handy, so I've put it at:

<http://www.mcgee-flutes.com/BellPartials.htm>

Maybe such info exists elsewhere - let me know! Alternatively, if there is other technical information that it would be handy to have on-line, I'm happy to host it.

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Effect of slightly worn clappers

by JohnGouwens on Sat Apr 20, 2013 1:31 am

Clarification: I turn the clappers every year! They were last done in September, so what wear there is comes from six months' wear, no more. Adjustable clappers were original to the G&J installation, 1951, but over the years we replaced most, once I ran out of new spots. The new ones, like the one in the photo, were made with a raised ridge to help keep the contact area small. The clapper used in the recording has such a ridge. The originals had an overall curve, but not a special, raised area.

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Effect of slightly worn clappers

by TerryMcGee on Sat Apr 20, 2013 1:48 am

Great, thanks for the clarification, I'll make the appropriate changes.

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

How would you best describe the equatorial ridge? It appears to be relatively shallow in terms of increased diameter (sides just a few mm high?), with the face curved at about the same radius as the rest of the clapper? I imagine the (vertical) width of the ridge is guided by how big a spot you were prepared to countenance in that dimension. Maybe about 10mm (3/8")?

Is that a good-enough description or how would you describe it?

Do you feel the first or second six-months brings the most audible degradation, or is that hard to tell because the playing seasons differ in terms of hours use per week? I.E. does the degradation accelerate or decelerate?

### Re: Effect of slightly worn clappers

by [JohnGouwens](#) on Sat Apr 20, 2013 2:04 am

Well, the more I play, the more wear there will be. In general, the raised ridge is essentially parallel to the rest of the surface of the clapper, but these were done in two batches, and the two batches aren't identical. The photo shows one from the first batch, the one used in the recording was from the second. I wasn't specific about the size of the ridge. Ideally, one probably should be. The intention had been for the replacement clapper balls to equal the weight of the originals. Most of the originals were made of brass, however, and when changing them, I weighed each. The newer clapper balls were cast iron and were lighter in weight. None of those quirks show up in the sound of the instrument, however.

A whole lot more wear shows up after a full year of use - and even more so after two. Of course, if somebody is a really heavy-handed player (certain Dutch carillonneurs come to mind), there will be a whole lot more wear.

I would agree the ridge is just a few millimeters high. It's only purpose is to keep the size of the contact point on the clapper from expanding as rapidly as it otherwise would. It has helped!

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

### Re: Effect of slightly worn clappers

by [JohnGouwens](#) on Sat Apr 20, 2013 2:10 am

Hey Terry! I can't get to your sound files! I'm getting file not found messages. Please check your links!

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

### Re: Effect of slightly worn clappers

by [TerryMcGee](#) on Sat Apr 20, 2013 5:12 am

Sigh, silly me. Try that now. Was it just this one or others too?

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

### Re: Effect of slightly worn clappers

by [TerryMcGee](#) on Sat Apr 20, 2013 5:14 am

“ JohnGouwens wrote:

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[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

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I would agree the ridge is just a few millimeters high. It's only purpose is to keep the size of the contact point on the clapper from expanding as rapidly as it otherwise would. It has helped!

Great, thanks for that. I'll tidy up the article and resubmit!

Terry

### Re: Effect of slightly worn clappers

by **JohnGouwens** on Sat Apr 20, 2013 6:37 pm

You'll want to tidy up this contradictory bit of wording:

"So now, the big question. Will our analysis show a different pattern of partials for the admittedly fairly similar sound of the slightly worn clapper? And the answer is.....No! Differences are quite apparent."

Well, the answer obviously is YES!! Because there is so little wear even on the "some wear" example, the difference won't be radical, but it is nevertheless musically significant, and happily, also measurable!

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

### Re: Effect of slightly worn clappers

by **TerryMcGee** on Sun Apr 21, 2013 12:06 pm

Sigh, right again. Trying to fit too much into the day as usual!

OK, I've touched it up. Let me know if there are any other howlers.

I've added the observation that the fact that the first new partial is harmonious probably explains why the sound of slightly worn clappers is often more attractive than perfectly rounded ones, which can sound a little dull. Conceivably, one could start with a rotatable clapper that had a narrow flattened band all round, so that it already sounded a little brighter than a perfectly round one. Trouble is, it would then be downhill all the way from there. Hmmm.

Terry

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

### Re: Effect of slightly worn clappers

by **JohnGouwens** on Sun Apr 21, 2013 11:08 pm

Well, I agree that just-turned (or just-filed) can be a little too dull. I like it best after a week or two of wear (playing daily), and past that point, it stays good for a long time. The "slightly worn state" on this recording is not worn enough for me to turn it. It has to get much brighter (which indeed it will do) before I turn it. Odds are good that with more wear, additional - and

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

probably less harmonious - partials would show up. I really think that wear is a big factor with your external clapper example - probably a bigger factor than the inside-outside issue (though I am convinced that also matters). Try tooling down the strike spot on one of those hammers and see how it compares then!



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## Effect of slightly worn clappers

Moderator: JohnGouwens

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[POSTREPLY](#) 14 posts • Page 2 of 2 • [1](#) [2](#)

### Re: Effect of slightly worn clappers

by [TerryMcGee](#) on Mon Apr 22, 2013 1:07 am

Yeah, I'd agree that a week of good playing brightens it up nicely. Reminiscent of the old saying "there's only a week between a bad haircut and a good one."

On the Bathurst electrical strikers front, they could indeed be well worn. I imagine they were installed when the first clock-o-matic was installed, which might be 20 years ago, and probably not revoiced when the Apollo II replaced it after a lightning strike. I didn't think to look at them at the time (I only had three days to gather information and they were the last thing on my mind), but having done the comparison, it would be good to revoice at least the one in question and see if that solves all the problem or only part of it. I.E. are outside clappers, or too-light clappers, or too-hard clappers or improper placement also involved?

I am still puzzled by the horizontal cylinder striker shape - that seems to me a short step to too wide a strike point. Why weren't they made with a curved face, like your rotatable clappers, but maybe vertical? They could have also been bolted in rather than welded, allowing rotation.

Some of them have made quite wide impact marks on the outside of the bells, and that's not going to go away when the striker is revoiced. These marks seem deeper than I'm used to seeing on the inside of bells, which are usually limited to polishing away the turning marks. Food for thought there.

Our paper (Fletcher et al) looked at the effects of a too large strike point - it would be interesting to follow up with effects of a strike point that was too wide vertically and one that was too-wide horizontally. If we found one of those was demonstrably worse than the other, it might lead to some rethinking about clapper shape.

When the old trebles in Canberra were upgraded in 2002, one of the old bells (and it sounds from descriptions that it was probably around bell #26) was retained, for possible exhibition

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

purposes. It's currently in storage. I have had in mind the notion of getting it down here for some experiments in the controlled lab environment. Not the kind of thing one tosses into the back of the car however! I'd need a winch just to get it up on the bench! Flutes are so much easier.

### Re: Effect of slightly worn clappers

by [JohnGouwens](#) on Mon Apr 22, 2013 2:43 am

Well, the shape matters only for the small (we hope!) area that actually contacts the bell. Other than that, the only consequence the shape has is to finagle the center of gravity one way or the other. From the photo you have up, they appear (to me, not seeing them live and up close) to be curved on the striking area, and it doesn't matter if the sides are sliced off. (In fact, my adjustable clappers are similarly "sliced off," they aren't spherical, though one could certainly do the same thing with spherical clapper balls. The advantage for the adjustable clappers is that the adjusting nuts aren't made less accessible by being unnecessarily higher up inside the bell.)

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Effect of slightly worn clappers

by [TerryMcGee](#) on Tue Apr 23, 2013 10:18 am

No problem with chunks of the ball being sliced off (either horizontally like yours or vertically like Bathurst) as long as the weight is maintained. But if you look closely at the striker in the middle of this image, I think you'll see it's actually cylindrical with chamfered ends rather than a truncated sphere. That seems odd to me.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32  
pm





Now, what did we think of the tone of this carillon, recently mentioned on the email list:

<http://now.msn.com/game-of-thrones-theme-at-university-of-wisconsin-madison-bell-tower>

The notes at centre of keyboard seem to have a very tingy tone.

### Re: Effect of slightly worn clappers

by **JohnGouwens** on Tue Apr 23, 2013 2:51 pm

I see what you mean, and I agree, you are automatically going to have too big a contact area on those hammers right from the beginning. As for the Wisconsin carillon, I agree - quite clangy. That carillon had a renovation in 1984, so almost 30 years ago, and I greatly doubt that the clappers have been re-shaped since then, so that's a good example of a carillon that needs the filing we're discussing.

Also, though, watch his technique - he's kind of "mashing" those accented notes, and that aggravates the problem! (This ties in to that demonstration I recorded about touch.)

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

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14 posts • Page 2 of 2 • [1](#) [2](#)

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## Expansion options for a 3 octave carillon

Moderator: JohnGouwens

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34 posts • Page 1 of 4 • 1 2 3 4

### Expansion options for a 3 octave carillon

by TerryMcGee on Thu Feb 28, 2013 10:11 pm

Imagine you have a three octave carillon, in a nice solid 100ft tower in a beautiful spacious park in a wonderful country city. It's been there since the Great Depression, but never had a manual clavier. Easy, you say, buy a three octave clavier and wire her up pronto!

But should we assume it will always be a three octave carillon? There's plenty of room for more bells (the frame actually has the holes drilled for two of them!). With such a narrow range, shouldn't we leave some room for growth?

The original pneumatic keyboard ran three octaves from C to C, but the bells sound D to D, i.e. it transposes up a full tone. Two bells are "missing", the low Eb and the low F (C# and Eb in keyboard terms). My first impression of hearing the bells (playing under bongatron controller) was that the pitch of all the tunes played seemed high. There could be a number of reasons for that. I'm used to a carillon that transposes downwards by a semitone. Also the external clappers that the bongatron uses bring out the worst in the bells - clashing high harmonics the bell tuner never expected us to hear. Finally, the arrangements used by the bongatron are not necessarily ones you would use if playing manually. Still, it all prompts me to think a future option should be bringing down the system to non-transposing. As they have already used the carillon with orchestra, and I expect they will again, non-transposing would simplify life too.

But, apart from the topic of transposition, what other allowances for the future should we make? Seemed to me a four octave range, C to C, would lift the instrument into a different league. It would also bring it closer to the other carillons in Australia, which are both 4 and a half octaves. With those instruments only 3 to 5 hours away by car, I'd expect considerable interchange.

Starting at low C would require two more low bells (C and F), or three or four if we wished to plug the gaps. The rest of the expansion would be in the treble, so not too horrendously

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

expensive. Interestingly, although the keyboard was three octave, the pneumatic motor box which originally pulled the clappers had room for 48 motor units. (An amazing thing - the motors are bellows! Am I ever thankful I don't have to maintain that!)

So, what would you do?

Terry

### Re: Expansion options for a 3 octave carillon

by **JohnGouwens** on Fri Mar 08, 2013 1:37 am

Somehow, I didn't spot this until today. It's pretty easy to answer that one! Assuming the space is there to arrange the bells and transmission for excellent control, I would definitely add the bass bells necessary to bring it to concert pitch, and a fully-chromatic 49-bell range. If funds didn't permit all that, the first cut would be the low C#. The great majority of the repertoire is fine without that note, but ideally, it ought to be fully chromatic.

Since the Bathurst bells were never laid out with manual playing in mind, I'm assuming, the space for additional bells on the frame is probably a non-issue. You would need new framework and probably a new arrangement of the bells to do it right. Can you post some pictures? I'm rather curious!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by **JohnGouwens** on Fri Mar 08, 2013 4:37 am

Well, here's a picture, anyway:

<http://www.visitbathurst.com.au/History/Military%20History/Carillon.html>

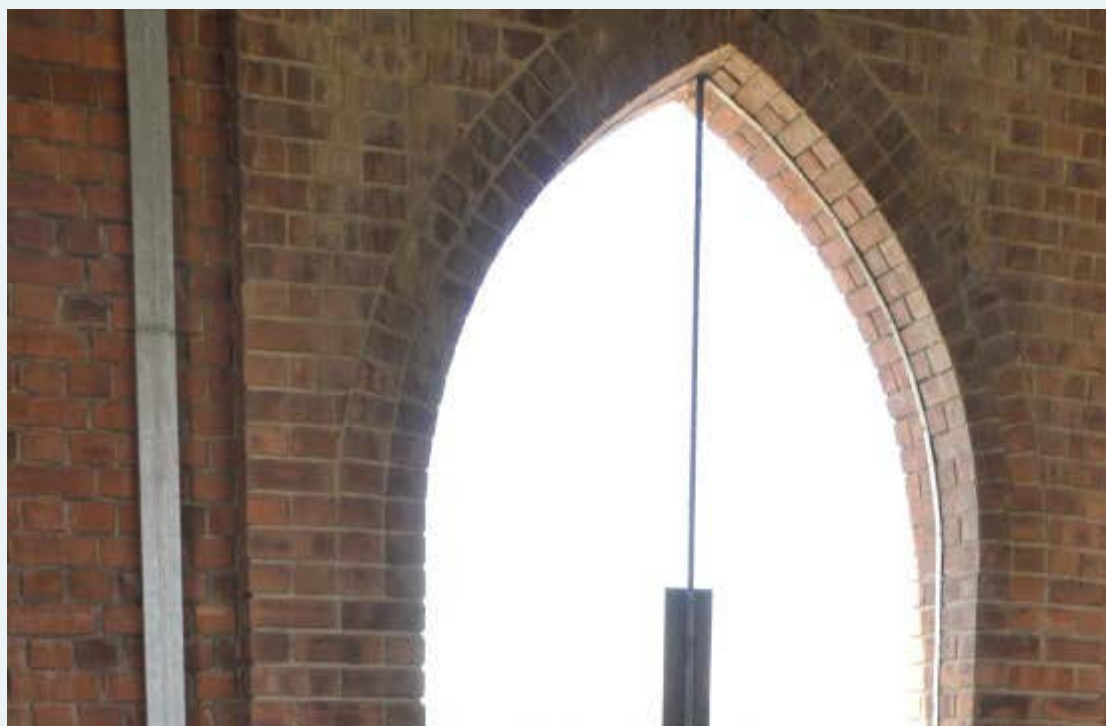
**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by **TerryMcGee** on Fri Mar 15, 2013 1:33 am

Sorry, John, I've been a bit on the busy side. Here's an image showing the top tier of bells:



**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



C'est moi (modestly included just for scaling purposes!), being surprised by my partner with her camera.

The second bell visible from the right is the D I measured for the External vs Internal clapper comparison.

Note also:

- These are the odd-numbered bells, the evens are on the beam to the right of this one.

- The scuff marks around some bells illustrating that they have been auto-rotating.
- Nothing connected to the clapper tails
- The disconnected spring tails all awry
- the middle tier of bells bolted to the channels at my foot level
- plenty of room above the frame (there's even more below it, but the four big openings go down no further than the bottom of the lowest bells on tier 1)

A nice feature (not visible here) is that most of the bells carry the name of the local nearby town that raised the money for the particular bell. All done in the post-war Depression years - a remarkable feat.

Terry



## Re: Expansion options for a 3 octave carillon

by TerryMcGee on Fri Mar 15, 2013 2:47 am

And here's the lowest of the three tiers:

TerryMcGee

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm





Things to note:

- Bourdon (sounds D) on the left
- this is the transmission well - but no downwires (in a tangled heap on the floor below)
- the two heavy cables used to support the steadies down to the weatherboard
- no clappers (other than externally mounted electrical strikers). Clappers rusting on the floor below.
- counterweights for all but treble bells
- clips rather than shackles
- end pivots for the ends of transmission bars rather than bearing blocks
- adjustable whip plates for centres of longer transmission bars
- tower openings stop at bottom of bourdon
- middle sized bells on middle tier just visible
- frame foot rests on diagonal beams set into brickwork in each corner of tower
- new metal roof just visible at top left. Originally tower was not to have a roof.
- note shape of external strikers - cylinder with chamfered ends. Do they look a bit light to you compared to the size of bells and counterweights?
- heavy earth cables on all strikers. Lightning had taken out an earlier bongatron. Probably the wrath of the Lord!

Comments and observations welcome!

Terry



## Re: Expansion options for a 3 octave carillon

by **JohnGouwens** on Mon Mar 18, 2013 5:40 pm

Wow! So in fact most of a transmission is still in place, including return springs, roller-bars, and counter-weights! (Actually, it's worthwhile to replace the latter with counter-springs, but all that takes money, of course.) So, an Aeolian pneumatic player worked all this, but there was no console, is that right? While the layout of bells isn't what ideally I would advocate (since I prefer trebles closer to the console), it is a setup that appears to be quite adaptable to fitting up as a proper carillon. Very interesting!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



## Re: Expansion options for a 3 octave carillon

by **TerryMcGee** on Mon Mar 18, 2013 10:00 pm

There always was the intention of fitting a manual/pedal clavier (I've been going through the files and history), but they must have realised at the time (post first world war) that they had no-one who could play via clavier, while, in a city in rural Australia, piano players would have been everywhere. I think that explains the keyboard approach, which as you can see from the image below, would not have been the cheap option:

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32  
pm





You can see the three-octave keyboard at middle bottom, connected to the pneumatic motor unit by a thin soft-metal tube for each note.

The upper flap door is resting against the left leg of the pneumatic unit. You can see sliding doors in the middle of it, which would be where a pneumatic roll reader would have been installed (à la pianola), although I have seen no evidence of this one having had one.

The pneumatic motor unit stands like a colossus over the keyboard. The rods you can see are the lower termination of the down-wires, and the knurled cylinders are adjusters, for the same reason we need adjusters. Note plenty of room for expansion to the right! The pneumatic motor unit could handle up to 48 bells.

In a more typical set up, a clavier would have stood where the keyboard stands now, and those terminated rods would have extended down to the batons.

Further up in the pneumatic motors unit, bellows attached to forked fingers can pull down a lump on the rod and thus pull the downwire. There also appears to be a set of pneumatic relays. The whole system appears to work on vacuum. When a key is pressed, suction is communicated to a relay, switching far more suction to a bellows. The bellows collapses, pulling the downwire. According to history and anecdotes, it was a nightmare to maintain and fell into disrepair quite early on. Years later it was replaced by external strikers and a bongatron controller, which then was struck by lightning, and then by a more modern Apollo II controller.

The task now is to upgrade it with a clavier, and at last finish the job so well begun. I'm sure that it will become an absolute jewel (only Australia's third carillon) and will quickly take on a life of its own. Public enthusiasm is high, and they will be delighted by what it has to offer compared to the bongatron. Bathurst lies in a triangle with Canberra and Sydney, a few hours drive each way. It would easily fit into a touring carillonist's travel plans!

But we have a little work to do first....



### Re: Expansion options for a 3 octave carillon

by [JohnGouwens](#) on Mon Mar 18, 2013 11:39 pm

Fascinating photos! Last I knew, Springfield, Massachusetts (Taylor, 1928) has the cabinet of pneumatics still in place above the console. It doesn't work, I don't think. Trinity Lutheran Church in Detroit has an old Taylor chime that has a working pneumatic system. (It was restored not too long ago, but it worked for a long, long time.) So, the locals have heard something of what the instrument could do with proper action?

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



### Re: Expansion options for a 3 octave carillon

by [TerryMcGee](#) on Tue Mar 19, 2013 2:56 am

Because it died so long ago, it would only be the older locals who could remember the better sound of the internal clappers. But I certainly have come across such comments in the historical and anecdotal records.

It can be currently played from a MIDI keyboard via the bongatron, but of course there is no expression available and the sound quality is less than inspiring. So there is no-one who has heard it with internal clappers and under full human control.

I want to be there on the day, to enjoy the dropped jaws. The ground will be littered with dentures.

Here is the tower.

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32  
pm





- the bells are behind the windows with crosses on them (it's a war memorial tower)
- the clavier room has the small windows
- the park is large and rectangular, with four huge lawns, and a perfect mix of shade and sun year round
- the Council has a number of gardeners working full time to keep it in bloom and perfect condition
- the road running around the park carries only light traffic, so it's quiet even on busy days
- the round fronted building across the road is the local Historical society which sells a well-researched book on the Carillon's history
- there is another identical wing just to right of picture that houses the Mitchell Conservatorium of Music, which will have a practice clavier to train new carillonists. How handy is that?
- the Carillon is high in local consciousness. There is a Carillon Fish & Chip shop across the road. (Needless to say, we ate there!) There is a Carillon Tennis Club. The local theatre group is the Carillon Theatrical Society. There is a Carillon clothing shop.

As I quipped to my Council contact - this is a gem, a diamond in the rough. We will get this thing operating if we have to melt down some old combine-harvesters for the steel, and cut up the mayor's desk for the wood.

Terry



## Re: Expansion options for a 3 octave carillon

by **CarlSZimmerman** on Fri Apr 12, 2013 10:51 pm

Excellent photos and descriptions! The arrangement of the original bellows action is reminiscent of what I found in the tower at Lincoln, Nebraska, in 1965. The bellows themselves were long gone (Ron Barnes had ripped out the whole mechanism many years earlier), but the remains of the cabinetry and the frame for the bellows rack were there above the baton keyboard. If Terry were to open the two large doors above the piano-style keyboard, I'd expect to find the bellows space painted flat black on the inside.

Given what's in the tower, it would certainly be possible to drop in an cheap baton keyboard and re-use as much as possible of the existing equipment. But bells, tower and situation of this high quality deserve much better treatment than that. I'd even go farther than John's suggestion. If Bathurst decides to add basses, that will apparently require rehanging all existing bells on a new frame. Then you might as well add the bass B-flat and E-flat, putting the carillon in concert pitch from B-flat and adding trebles as needed to reach 4+ octaves to C. Yes, it would be expensive, but consider the enormous value of what's already in place, donated by citizens of a prior generation.

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### Carl Scott Zimmerman

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.

### CarlSZimmerman

Posts: 16  
Joined: Sun Dec 30, 2012  
8:02 pm  
Location: Saint Louis,  
Missouri, USA



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34 posts • Page 1 of 4 • **1** 2 3 4

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## Expansion options for a 3 octave carillon

Moderator: JohnGouwens

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2. If you reply to a particular posting, please keep your reply on topic. Please also do not make multiple separate postings on the same subject.

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34 posts • Page 2 of 4 • 1 2 3 4

### Re: Expansion options for a 3 octave carillon

by **JohnGouwens** on Fri Apr 12, 2013 10:55 pm

Well, you know, there's a good discussion topic. What about this notion of having a silly low Bb off by itself? How many North Americans play old Mechelen-school music today? But, that's another topic! I'll start one - in the repertoire section! Terry hasn't made it clear whether there is money to do something with the Bathurst instrument, so I am less inclined to start with such a grandiose enlargement.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by **TerryMcGee** on Sat Apr 13, 2013 2:28 am

“ CarlSZimmerman wrote:

Excellent photos and descriptions! The arrangement of the original bellows action is reminiscent of what I found in the tower at Lincoln, Nebraska, in 1965. The bellows themselves were long gone (Ron Barnes had ripped out the whole mechanism many years earlier), but the remains of the cabinetry and the frame for the bellows rack were there above the baton keyboard. If Terry were to open the two large doors above the piano-style keyboard, I'd expect to find the bellows space painted flat black on the inside.

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Thanks for the nice comments, Carl. Yes, indeed, matt black inside. I'll attach an image. It shows me compressing one of the bellows, as if it had been sucked dry by the vacuum from the keyboard. That would normally have pulled down that square block just below the forked piece I'm pushing, and that would have pulled the clapper up to the bell. The blocks have all fallen down as the transmission system was removed from just above the umbrellas upwards.



“

Given what's in the tower, it would certainly be possible to drop in a cheap baton keyboard and re-use as much as possible of the existing equipment. But bells, tower and situation of this high quality deserve much better treatment than that. I'd even go farther than John's suggestion. If Bathurst decides to add basses, that will apparently require rehanging all existing bells on a new frame. Then you might as well add the bass B-flat and E-flat, putting the carillon in concert pitch from B-flat and adding trebles as needed to reach 4+ octaves to C. Yes, it would be expensive, but consider the enormous value of what's already in place, donated by citizens of a prior generation.

Yes, I'm very conscious of the debt we owe to the generation that built the tower and bought the existing stuff. A feat more remarkable when we remember that these were the depression years, and many that had returned from war were just wanting to forget all that. Very humbling.

In terms of funding, there appears to be enough to get the instrument up and running, but not enough to do what we would all like to do given unlimited funds. My feeling is that we should get it up and running in a fairly minimalist way, to break once and for all through the barrier that has dogged the installation from the start. Then I'm sure it will take on a life of its own. But when I say minimalist, I don't want to cut off desirable future options. EG, buying a three octave clavier (to suit the existing bells) would seem like a very short-sighted policy, hence this discussion.

In that context, allowing for a future Bb bell would seem to require just a slightly wider clavier and may be cheap future-shock insurance. I'll certainly take it on board and look forward to further discussions. Actually capitalising on the extra clavier range would be sobering - we'd need a Bb, C, Eb and F (and maybe a C#) to fill in the bass end. Anyone bought a big bell lately and can report on the price?

One could always realise a synthetic extension to the range with MIDI (and some really big speakers!). Anyone know of such an installation? Perhaps in a travelling instrument?

As a strategy, it might backfire. If it worked really well, nobody would be moved to raise the extra money for real bells. If it worked poorly, nobody would be moved to raise the extra money for real bells. Hmmmm.

Terry

### Re: Expansion options for a 3 octave carillon

by [FrancesNewell](#) on Sat Apr 13, 2013 11:42 am

Oh Terry, Please make room for a low Bb!

It would provide so many more playing options!

I have fallen in love with the Bb-octatonic scale, even though I have to play it an octave higher.

My 2-octave carillon has an extra C# and D on top and that gives me the D-octatonic(or F or Ab).

our low Eb was given much later in 2001 by one local lady in memory of her mother.

When you get your beautiful carillon playing, someone out there might be moved to give you a low Bb!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Expansion options for a 3 octave carillon

by [JohnGouwens](#) on Sat Apr 13, 2013 3:17 pm

I have a topic up in the repertoire section about having the isolated low B-flat, which I think is a ridiculous idea. The history behind that notion is explained there, so no need to repeat it here except to say that it makes no sense on a keyboard instrument, in general terms, to base the range on a "black-key note." I'm all for adding bass bells, but let's fill in the chromatics and bring it to concert pitch. Remember the obvious - adding a C that is keyed to Bb will add grandeur to the few odd pieces that use low Bb, but will continue to trivialize everything else that is played. Adding a few bass bells, bringing it to concert pitch, and completing the chromatics will benefit everything that is played on it. I have never heard of anyone attempting to add bass notes via a bongatron (we use the term for fake bell sounds, rather than for electric strikers). Terry, that is a ghastly idea, sorry! How would you ever produce such a thing and make it respond as real bells do to variations in touch nuance (not just dynamics)? Moreover, a carillon is a durable instrument, good for hundreds of years. The life expectancy of a bongatron is usually 25 years.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by [TerryMcGee](#) on Sat Apr 13, 2013 10:49 pm

Octatonic, eh? I'll admit I had to Google that one. As an Irish musician, I'm very familiar with the old medieval modes, such as aeolian, dorian, mixolydian, etc which we use routinely.

Ditto the fabulous "modal" scales used a lot in American Old-Timey music, and the pentatonic scales Slendro and Pelog used up north of us here in Java and Bali, all great stuff. But

Octatonic? Learn something new every day, as they say. (Hey, does that mean I can go back to

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

bed now?)

Heh heh, I thought the idea of synthesising the low extension might ruffle feathers! Technically, it shouldn't be difficult, just graft some MIDI stuff from a MIDI practice keyboard. You could even sample and transpose the existing lowest real bell to get the best tonal match if necessary. Dynamics no problem either (providing the MIDI practice clavier implementation has been done properly). Nuances, we still have to prove we have control over, but nuances are probably not as important at the extreme bottom end. Getting up enough sound level without overdriving amps and speakers might prove a challenge, but something horn-loaded would probably handle it - I'm sure the rock'n'roll industry could rise to the occasion. (It would help enormously to remove or reduce the Hum partial from the MIDI sample, but you'd need to conduct some listening tests first to prove that didn't diminish the sound.)

Probably the biggest challenge would be making it feel real on the clavier. There would be no technical need for the batons and pedals to feel heavier than at the treble end, but that would surely disconcert a carillonist used to playing heavy bass notes. I can imagine it messing with timing as the low notes plummet unexpectedly to the bottom of the slot! So the synthesised keys would need artificial weighting and ideally synthesised inertia. Joey Brink's analysis of the haptics of existing carillons puts figures on it.

I wouldn't necessarily propose it as a long-term solution, more as a bridging measure. The cost would be a fraction of the cost of real bass bells. A problem would be knowing where to stop - it's not going to cost significantly more to synthesise 10 low bells than it costs to synthesise 1 - nine more keys and pedals and a bigger speaker. Should we look at a 6 octave clavier for Bathurst? (heh heh, just kidding!)

But surely someone, somewhere has done this before? What do travelling carillons do for a low end?

Terry

## Re: Expansion options for a 3 octave carillon

by [JohnGouwens](#) on Sun Apr 14, 2013 1:46 am

Traveling carillos are just pitched higher - usually an octave higher. You will never convince me that this is a good idea. Much money and research has gone into digital 32' organ stops, but few are really convincing - none really are in the long run. We made many upgrades to our organ (now 59 ranks), and I never considered digital anything. We do have two terrific resultants! As for the idea on a carillon - just don't do that for a really essential note! You want the silly thing to , go down to low G, OK, but at leats let's have all bells down to and including low C. Now think, Terry, you could fake a flute digitally, but would you ever consider that a viable alternative to a real flute?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Expansion options for a 3 octave carillon

by [TerryMcGee](#) on Sun Apr 14, 2013 2:08 am

Heh heh, I'd have to admit that MIDI flute is one of the worst of the MIDI implementations. I did see a chap with a breath controller added to a Yamaha MIDI keyboard, and he could do surprisingly realistic woodwind emulations. But why bother!

It's a good point to separate essential notes, eg C up from what might be regarded as luxury notes. (The precise definition of luxury perhaps being linked to what the owner can afford, rather than an absolute value).

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Now, how's this for a fiendish plan to use the MIDI bell augmentation system to leverage real bells? You organise it so that every time one of the synthesised bells is rung, it increments a counter. At the end of the first year, you can go to the instrument owner and report the number of times the "bell" has been used:

Low G - 7560

Low G# - 17

Low A - 8570

Low Bb - 3650

Low B - 7960

Low C - 15679

Low C# - 4579

Low D (real bell)

Low Eb - 12345

Low E (real bell)

Low F - 14784

(remainder real bells, unless you implement additional bells at the top end)

Total use of synthesized bells in period: 75,134. Usage figures like that would have to impress the bean-counters!

Each year that passes, the numbers get bigger, further strengthening the case. And I'm sure we could rely on John to give a scathing assessment of how the mix of real and synthesised bells sounds and feels, and how any city should feel embarrassed to permit such an abomination!

Should I be looking at a 55 note clavier (as per Canberra and Sydney) and a MIDI bell augmentation system? [crawls under computer desk to seek cover]

Terry



## Re: Expansion options for a 3 octave carillon

by **CarlSZimmerman** on Sun Apr 14, 2013 4:32 am

“ JohnGouwens wrote:

... adding a C that is keyed to Bb ...

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012  
8:02 pm  
Location: Saint Louis,  
Missouri, USA



That is NOT what I wrote, which was "concert pitch in Bb"; but perhaps if I had written "concert pitch from Bb" it would have been clearer.

I see three practical possibilities for bass expansion, all of which would put the instrument into concert pitch:

Minimal: Add C and F, with keyboard from C; leaves two semitones missing (C#, Eb)

Moderate: Add C, Eb and F, with keyboard from C; leaves one semitone missing (C#)

Maximal: Add Bb, C, Eb and F, with keyboard from Bb; leaves two semitones missing (but really only one - C#)

Even if the modern carillon repertoire only rarely calls for a bass Bb, that would make a splendid hour bell for a clock strike. And even if it's too expensive for current economic

conditions, simply presenting it as a theoretical possibility might help to encourage choosing the moderate option over the minimal option, or the minimal option over doing nothing.

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



**Re: Expansion options for a 3 octave carillon**

by **JohnGouwens** on Sun Apr 14, 2013 5:25 am

Carl, I was reacting more to the general emphasis (which I consider unwarranted) on having a low B-flat. In general, as one who composes and improvises, I'd rather have low C# than low Bb. Is not the musical instrument aspect more important (at least to us) than the clock bell function?

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



**Re: Expansion options for a 3 octave carillon**

by **JohnGouwens** on Sun Apr 14, 2013 5:54 am

Terry, I suspect that your intimate knowledge of flutes influences your view that they can be synthesized convincingly. For me, the carillon is the same.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



Previous      Display posts from previous: All posts      Sort by Post time      Ascending      Next

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34 posts • Page 2 of 4 • 1 2 3 4

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## Expansion options for a 3 octave carillon

Moderator: JohnGouwens

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34 posts • Page 3 of 4 • 1 2 3 4

### Re: Expansion options for a 3 octave carillon

by JohnGouwens on Sun Apr 14, 2013 10:34 am

Tallying usage is an interesting idea, though again, I have grave doubts about how that would sound. Manipulating the sample of an existing bell is certainly an interesting idea. In my opinion, there is no avoiding the necessity of a new low C bell. So much repertoire calls for - and often ends on - low C that a fake there would really ruin a whole lot of music. If they found a carillonneur (and this should entail paying said carillonneur), they would indeed have heavy usage figures for low C. Is there really space to expand down to low G in the tower? If not, crusading for that would be in vain.

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by TerryMcGee on Sun Apr 14, 2013 11:59 am

Heh heh, I guess proponents of every instrument would argue the same. I suspect though it would be easier to MIDI a bell than a flute. A bell is a defined event. The clapper strikes, the bell tone rises, then falls and decays away. Piano notes are events too, and MIDI works pretty well for piano. Flutes and fiddles are a continuum, and that gives the listener much more time and scope to be picky.

I think the problem with MIDI bells isn't so much the sound (which ought to be as good as a good recording can be) but the bizarre world that it invites you into. MIDI enables you to do away with musicians, and replace them with sequencers. Once you cross that rubicon, abandon all hope! We're no longer talking music, we're talking programmed noise.

Anyone have access to a MIDI bell sound? It would be interesting to compare it with a recording of a real bell sound and see what the difference really is.

Terry

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Expansion options for a 3 octave carillon

TerryMcGee

by [TerryMcGee](#) on Sun Apr 14, 2013 12:09 pm

“ JohnGouwens wrote:

Tallying usage is an interesting idea, though again, I have grave doubts about how that would sound. Manipulating the sample of an existing bell is certainly an interesting idea. In my opinion, there is no avoiding the necessity of a new low C bell. So much repertoire calls for - and often ends on - low C that a fake there would really ruin a whole lot of music. If they found a carillonneur (and this should entail paying said carillonneur), they would indeed have heavy usage figures for low C. Is there really space to expand down to low G in the tower? If not, crusading for that would be in vain.

There's heaps of room in the tower, which could be reckoned as both a blessing and a curse. The lowest tier has the D bell, and there are spaces on that tier pre-drilled for the missing Eb and F. There's at least space for another "floor" below that, and maybe twice that, before you come to the clavier room. That's the curse - the downwires have to pass through all that empty space.

There's also space above the current top tier which has the trebles. My feeling is that, if one were to countenance serious expansion, the whole framework would deserve revision.

There's certainly no problem finding place for a C bell, and I'd like that a lot. It would enable reducing the transposition (currently upwards one full tone) to zero.

Terry

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Expansion options for a 3 octave carillon

by [FrancesNewell](#) on Mon Apr 15, 2013 12:30 am

Midi-generated bell sounds have no overtones!

I think they would sound bad next to real bells.

Also computers require maintenance, software experts, and if a storm knocks out the power, you are out of a bass section!

I'd say get whatever bass bells you can afford and add more when you can!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Expansion options for a 3 octave carillon

by [JohnGouwens](#) on Mon Apr 15, 2013 2:13 am

Hear hear, Frances! I hadn't factored in how easily MIDI systems get destroyed! I will say it is absolutely possible to make a MIDI-generated sound with at least the illusion of whatever partials you want. (The don't occur naturally, after all, but you can put what you want in there.) My issues are that I think it's extremely difficult to do it well, and you should \*never\* rely on that means for essential notes. Low C,D,D#, E, F, on up should all be real bells. How often one uses a low C#, B, Bb, or lower, that is worth testing, but remember, if it sounds terrible, you will get an artificially low statistic!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by [FrancesNewell](#) on Mon Apr 15, 2013 10:22 am

[b]If you can get a Midi-generated bell sound to sound the partials, can you get it to KEEP sounding?

Real bells resonate longer, have a longer decay time. With bass bells in particular, that is part of their beauty.

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

I think it would really damage the balance of low and high bells to lose those low long resonances!

### Re: Expansion options for a 3 octave carillon

by **JohnGouwens** on Mon Apr 15, 2013 4:43 pm

Terry, I wouldn't plan on putting any bells below the openings, even if they fit in the tower. It's a lot of expense for bells that don't have a good chance to be heard. Moving the playing cabin up closer (or putting the console on a platform to bring it closer to the ceiling) would be a better way to use some of that space.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by **TerryMcGee** on Tue Apr 16, 2013 12:35 pm

I figure we could allow bass bells to be below the opening as low bells are more powerful and their sound less directional. But a better solution, also available, is to move everything up a bit. And jiggle it around to best effect. Installing low bells would be disruptive, it would invite you to get everything else right at the same time. It would require a study into the load (and impact) capacity of the building, although it looks suitably immense to my unqualified eye.

I think all of that is best left to the future, when the instrument's social value has been proven and money a little easier to come by. For the moment, I'd be happy enough with a successful birth, and worry about child development later. Seventy five years labour is too long!

I can see there's not much enthusiasm for the MIDI augmented model! I can't see any technical reason why MIDI bell notes should be deficient in partials or decay time, but there could be many reasons why they might be. MIDI depends on making a good recording of a good original sound under good conditions - I can see lots of room for error there!

I suddenly thought of our domestic keyboard instrument and searched through its hundreds of voices and found "church bells" and "carillon". Both were totally laughable! So laughable I wonder if they are MIDI at all; perhaps they are synthesised. By comparison the pianos sound very plausible. Not only do they sound like pianos, as you move from piano to forte they change the partial balance like a piano does. That's the kind of thing a plausible MIDI carillon extension would need to do. I'd certainly want to hear one before I bought it!

Hmmm, I checked out the sample sounds available on Verdin's site:

<http://www.verdin.com/carillons/digital-carillon-sounds.php>

They have several tunes, each divided into Traditional, w/Harp, and American. American has a totally different tonal structure to Traditional. Anyone know what that's all about?

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Expansion options for a 3 octave carillon

by **JohnGouwens** on Tue Apr 16, 2013 3:31 pm

Hmm - I could have some fun asking Tim Verdin about that some time! The "Traditional" sounds like the old Schulmerich bongatrons called "Flemish bells." The "American" sounds more convincingly like actual bells. (I don't think it sounds like Meneely bells or anything.) The Harp is something you find on Schulmerich instruments a lot, though those sound better than this - that Verdin harp is not in tune with the rest of things. I do think any "Harp" has no place in a

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

tower, but the Schulmerich one is OK as a "Harp" on an organ:  
[http://www.schulmerichbells.com/media/AveMaria44\\_8M.mp3](http://www.schulmerichbells.com/media/AveMaria44_8M.mp3).

Their so-called "English Bells" don't sound like decent bells of any nationality, but they've been selling those for some 60 years.

[http://www.schulmerichbells.com/media/CoventryCarol44\\_8M.mp3](http://www.schulmerichbells.com/media/CoventryCarol44_8M.mp3).

## Re: Expansion options for a 3 octave carillon

by **TerryMcGee** on Thu Apr 18, 2013 12:15 am

Hmmm, you're right in that observation, John. I downloaded one of the Schulmerich English Bell sounds and compared it to the same bell from Canberra. There is no conceivable likeness.

See: <http://www.mcgee-flutes.com/ElectronicVsCastBells.htm>

Terry

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

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34 posts • Page 3 of 4 • 1 2 3 4

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## Expansion options for a 3 octave carillon

Moderator: JohnGouwens

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34 posts • Page 4 of 4 • 1 2 3 4

### Re: Expansion options for a 3 octave carillon

by [JohnGouwens](#) on Thu Apr 18, 2013 3:11 am

Schulmerich ages ago used to claim those "English Bells" were appropriate for change-ringing, which is utter nonsense! Among its "features" is a hum tone that is a major sixth below the prime, rather than an octave (so e-flat in the tenor octave for a middle c). No decent bell is ever like that!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Expansion options for a 3 octave carillon

by [TerryMcGee](#) on Thu Apr 18, 2013 8:38 am

Very strange.

Now all of that reminded me that MIDI isn't so much the issue, but sampling versus synthesised. MIDI delivery systems can work with either. That Schulmerich e-bell was clearly synthesised, but what I was talking about for carillon range augmentation is sampled sound. Some of the better "piano" systems sample every note of a real piano, at five different volume levels. Then the MIDI system interpolates that to give 128 volume levels. It would be interesting to throw that sampling precision up against a real bell and see if we could tell the difference, aurally or analytically. Especially if it was the very bell that had been sampled!

If anyone comes across a sampled carillon sound they think is commendable, let me know and I'll do a run on it. After the Schulmerich experience, I need my faith in technology rebuilt!

Planning to get back to your remaining samples next, John. The challenge with the Schulmerich material was to find a meaningful way to present unrelated data. Yours are at the subtle extreme. All grist to the mill.

Terry

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Expansion options for a 3 octave carillon

[JohnGouwens](#)

by [JohnGouwens](#) on Thu Apr 18, 2013 3:46 pm

Several bellfoundry representatives have sampled carillons in full for practice consoles with MIDI (which I oppose elsewhere here), and the immense G&J at University of Chicago has been fully sampled at least twice. Of course, you would need to compare those samples to the specific bells involved. The question remains whether a PA system could broadcast it convincingly at live carillon levels.

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

## Re: Expansion options for a 3 octave carillon

by [TerryMcGee](#) on Thu Apr 18, 2013 11:20 pm

I'd be confident you could get adequate reproduction at realistic levels, but it would have to be undertaken with care, as would the whole process from sampling the real bells onwards. And maintaining adequate standards right throughout the chain would be the challenge.

I did a little experiment to see if one could afford to take out the hum partial (on the grounds that it allegedly doesn't contribute much to audibility). Taking it out would reduce the requirements of the sound system enormously, especially if we are talking big bells. But inserting a notch filter at the Hum frequency really emasculates the bell tone. That would not be consistent with maintaining standards!

Even with a low G bell, the lowest partial (the Hum) frequency is about 100Hz, which is nearly two octaves higher than the lowest note on a grand piano. That makes a big difference in the size of speakers needed. At the top end, the highest (desirable) partials are only around 5000 Hz, two octaves less than the top of the audible range. So a system flat over the range 100Hz to 6500 Hz would probably do the job. That's about 6 octaves, compared to the full 10 octaves of the audio band, so could be dealt with using two driver systems. Three would make it smoother. But, we are probably talking levels of about 120dB SPL, and omnidirectional coverage, so it would probably require multiple horn-loaded drivers for the middle and upper end, facing in the various directions needed, and a big horn-loaded woofer system which would probably be omnidirectional enough (such is the nature of woofers). The amplifiers would have to be able to supply enough power without clipping on the peaks. I imagine the bongatron manufacturers have gone into all this and could supply suitable sound systems. Whether they can also supply adequate sampled bell sounds I don't know. One would hope so, but...

Interesting ethical consideration. Can one rock up to a carillon and sample its sounds for use elsewhere, or does that infringe rights of the carillon owner or manufacturer? (Not that I plan to!) In practical terms one would need to close-mic the bells, so that would require at least access permission from the carillon owner. Are there attorneys specialising in MIDI law?

[TerryMcGee](#)

Posts: 99  
 Joined: Fri Jan 11, 2013 9:32 pm

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34 posts • Page 4 of 4 • 1 2 3 4

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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2. If you reply to a particular posting, please keep your reply on topic. Please also do not make multiple separate postings on the same subject.

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76 posts • Page 1 of 8 • 1 2 3 4 5 ... 8

### Comparison between internal and external clappers

by TerryMcGee on Fri Mar 08, 2013 5:04 am

I thought people might be interested to hear this comparison between a 75 year old internal clapper and a more recently attached external clapper. Hopefully you will be able to hear the sound by clicking on this link:

<http://www.mcgee-flutes.com/sounds/Comparison%20of%20Internal%20and%20External%20clappers.mp3>

You'll hear three bongs from the internal clapper, followed by three from the external clapper. I think you'll agree, the difference is, um, "striking"!

Terry

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Comparison between internal and external clappers

by JohnGouwens on Fri Mar 08, 2013 5:07 am

Wow! You'd have to be stone deaf not to hear that difference!

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

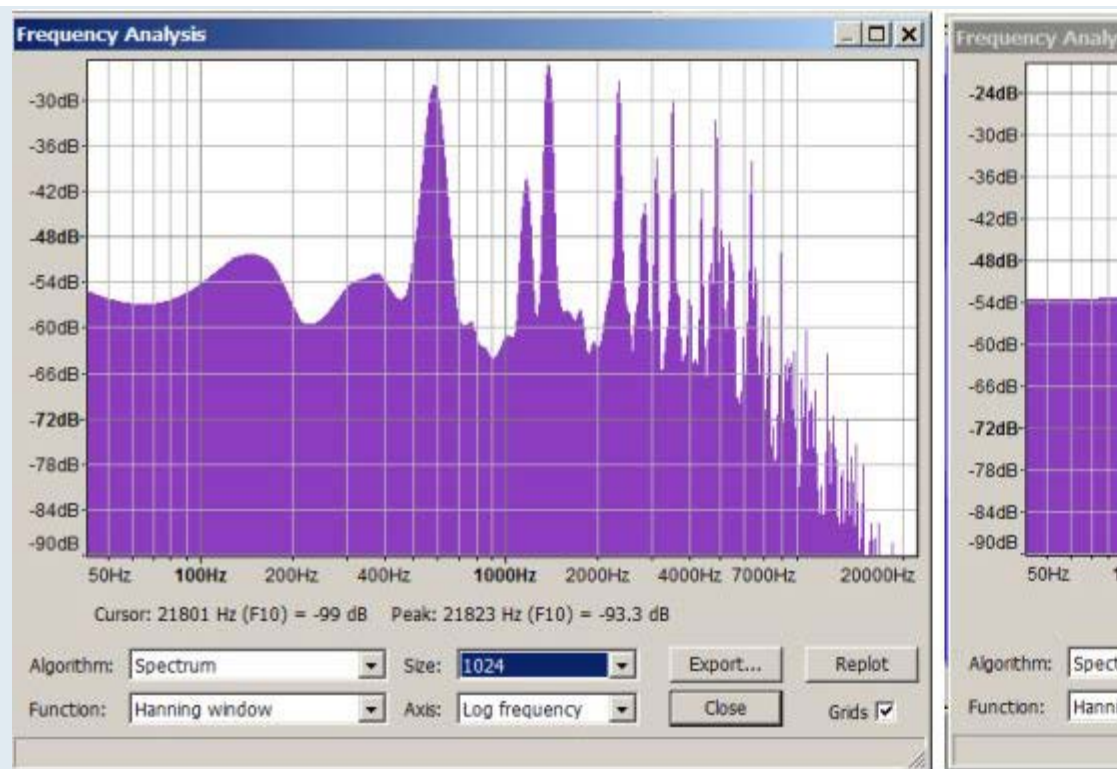
### Re: Comparison between internal and external clappers

by TerryMcGee on Fri Mar 08, 2013 5:19 am

And here's an FFT of the two sounds to compare the spectra:

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



External clapper on the left, showing lots of high end partials, and internal clapper on the right, showing just our old favourite partials.

I should explain a bit for those not used to analysing sounds. Firstly, an FFT (Fast Fourier Transform) takes a waveform (recorded sound in this case) and converts it into the "frequency domain" rather than the "time domain". Also sometimes called a "Spectrum", because it's like splitting up a light beam into its composite colours. So we now see peaks representing the various partials. The fundamental is the peak on the left, just below 600Hz. The other partials are the peaks that stretch out from that towards the right. The higher a peak is, the louder it is in the mix of partials that comprise the sound.

Now, let's take the horizontal line at -48dB as a convenient loudness threshold. We'll say that peaks louder than that are significant, while those lower than that are not. On the right hand image (old clapper), we see 5 peaks above that. They are our old familiar friends, hum, nominal, tierce, octave and twelfth. (The quint and several others don't quite make it up to our line.) The bell is a D, so they are D5, D6, F6, D7 and A7, all concordant.

Now follow the same horizontal line in the left hand spectrum and you'll see the same, plus 5 other peaks, so we've doubled the number of partials that exceed our threshold. Further, if we carefully analyse these, we find they are not concordant (the poor old bell tuner is good, but he ain't God!). Some of the new partials immediately obvious are G7, C#8, D#8 and G8. Further, they fall in a part of the overall spectrum where our ears are very sensitive, so they punch well above their weight in terms of impact. That's why the external clapper sound was so bad. We've uncovered the bell-tuner's nightmare notes. It's like a really badly flattened internal clapper would produce, but maybe made worse by poor location and too light.

Terry

## Re: Comparison between internal and external clappers

FrancesNewell

by FrancesNewell on Sun Mar 10, 2013 2:00 am



Wow, the internal clapper sounds beautiful in comparison to the external clapper. I certainly think that too many overtones make it impossible to hear clean, lyrical lines and effective harmonies. Do you think that, as a group, the external clappers in this world will produce too many overtones?

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Comparison between internal and external clappers

by **JohnGouwens** on Sun Mar 10, 2013 5:37 am

Not always. It can be done better. I would wonder if those particular external clappers are worn rather flat. Still, internal clappers can get off the bell much more readily. The effect is inevitably better.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Comparison between internal and external clappers

by **TerryMcGee** on Sun Mar 10, 2013 11:23 am

“ FrancesNewell wrote:

Wow, the internal clapper sounds beautiful in comparison to the external clapper. I certainly think that too many overtones make it impossible to hear clean, lyrical lines and effective harmonies. Do you think that, as a group, the external clappers in this world will produce too many overtones?

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

I don't know, Frances, I haven't had that much experience with external clappers. I think they probably have to be heavier than internal clappers to produce a good result, and I suspect these ones aren't. These ones are also an odd shape - essentially cylindrical, although with chamfered ends. It would seem to me that a cylinder, lying horizontal across the bell, doesn't have to wear much before the strike point gets quite wide. But I haven't investigated it, and hope not to have to!

I think there might be other complicating factors too. A decorative bead running around the bottom outside of the bell probably prevented the clapper from being mounted in the best location. I'm also puzzled by the material of the clapper, which is grey but very fine, and welded to its shaft. It gives the impression of being very hard, but again I haven't investigated. What prompted me to post this here is to illustrate that a bell is no better than its clapper allows it to be. It really is analogous to the violin - many fiddle players have observed that a good fiddle cannot be played with a bad bow.

You are right on about the effect of the excess of overtones. You'll listened to one bell in isolation. Imagine a four note chord made up of four bells like this, with all their already clashing partials finding new partials to clash with. Ghastly!

This message has been brought to you by the Clapper Appreciation Society. Remember to thank a clapper today.....

Terry

### Re: Comparison between internal and external clappers

by **Gideon Bodden** on Sun Mar 10, 2013 2:16 pm

I'm sorry, but I find this a little bit silly. Comparing an obviously heavy clapper, with probably

**Gideon Bodden**

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

rust and dirt on the surface and made of a probably soft metal, with an external striker that is probably A LOT lighter than the clapper and which strikes at a worn and hardened strike spot.. The difference in sound on the recording is interesting, but has hardly anything to do with internal or external striking of the bell. This can be misleading.

By the way, I find both sounds on the recording substandard. The sound with the oversized (?) clapper is dull and empty, and lacks articulation, the 12th and double octave are way too much muffled. The sound with the external striker is better, in the way that there is a good clearness and you hear what this bell has to offer, there is a great movement in the sound, and especially when listened to from a distance, this is a more musical type of sound. The downside is that this sound may be a little too thin and doesn't leave room for much dynamics.



## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Sun Mar 10, 2013 4:10 pm

Well, much depends on one's taste. (Gideon and I have had discussions about this before.) I prefer clappers that have been rounded, and then "broken in" just a bit. I don't agree that the mellower internal clapper sound is "empty," though it would be brighter and clearer with a little wear. All that said, the simple physics of the matter are that an external clapper (assuming it actually contacts the sound bow perpendicularly to the surface) has gravity acting on it significantly. It's not impossible to make an external "drop hammer" to produce a good sound, but the far more likely, it will remain in contact with the bell longer than desired - re-striking or somewhat deadening parts of the sound. Gideon doesn't agree with the following comment, but I'll say it anyway: if the external clapper either re-strikes or damps the bell at the sound bow, it is in a position, potentially, to suppress the hum tone, minor tierce, and nominal, therefore creating by default more emphasis on the quint, as well as many unruly partials that aren't tuned (major tenth, two elevenths). Now, whether that is borne out by the graph I don't know, and I'd be interested in an analysis of it. The perhaps too-gentle sound of the internal clapper is surely more musically useful. the presence of G7 an G8 shows that elevenths are more pronounced than with the internal bell. You know, another big factor is how high up on the bell each clapper or hammer is striking the bell. That can make an immense difference. The undesirability of **that particular** external hammer arrangement is beyond dispute.



[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

## Re: Comparison between internal and external clappers

by [Gideon Bodden](#) on Sun Mar 10, 2013 4:19 pm

We are hearing a clapper staying in touch with the bell longer, and thereby damping especially higher partials, so that emphasis is on the lower tones. And we are hearing an external striker that touches the bell for a much shorter time, allowing also the higher partials of this bell to sound. Exactly the opposite of what John suggests.



[Gideon Bodden](#)

Posts: 25  
Joined: Sun Dec 23, 2012  
12:52 am

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Sun Mar 10, 2013 4:58 pm

Well, we don't know for sure HOW it happens, but we agree on the effect. I don't agree that the internal clapper is going to contact the bell for a longer time than a drop-hammer. No way! The condition of the hammer (worn) as opposed to the internal clapper (more rounded, probably) is likely to be a bigger variable. This sort of issue (the tendency of a drop hammer to produce a more harsh tone) is part of why I stick to my theory about it. I'd be very interested to see what a disinterested party (neither Gideon or I would qualify) would come up with through a careful scientific study.



[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm





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76 posts • Page 1 of 8 • **1** 2 3 4 5 ... 8

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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76 posts • Page 2 of 8 • 1 2 3 4 5 ... 8

### Re: Comparison between internal and external clappers

by TerryMcGee on Sun Mar 10, 2013 9:41 pm

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

#### “ Gideon Bodden wrote:

I'm sorry, but I find this a little bit silly. Comparing an obviously heavy clapper, with probably rust and dirt on the surface and made of a probably soft metal, with an external striker that is probably A LOT lighter than the clapper and which strikes at a worn and hardened strike spot.. The difference in sound on the recording is interesting, but has hardly anything to do with internal or external striking of the bell. This can be misleading.

I don't think it's the comparison that's silly, but the reality. This 75 year old Taylors carillon, set in a beautiful tower in a beautiful park in a beautiful city is clearly capable of beautiful sound, but you should hear it now, under bongotron control. Well, you have heard it, if only one bell. I could post more, he added menacingly!

And as I said to Frances above, there are other complications in explaining the sounds of the clappers, like weight (possibly), position, etc. Approach the recording as a simple statement of fact. When you play this particular bell with the internal and external clappers, as found, this is what you get.

#### “

By the way, I find both sounds on the recording substandard. The sound with the oversized (?) clapper is dull and empty, and lacks articulation, the 12th and double octave are way too much muffled. The sound with the external striker is better, in the way that there is a good clearness and you hear what this bell has to offer, there is a great movement in the sound, and especially when listened to from a distance, this is a more musical type of sound. The downside is that this sound may be a little too thin and doesn't leave room for much dynamics.

I'd agree that both sounds are less than ideal. This carillon has no transmission system – the internal clappers of the trebles hang forlornly, unloved by anybody other than gravity. The clappers of the lower bells sit rusting in the corner. So, all I could do was to manually flick the clapper at the bell. I did the same with the electric clapper. So, regard the volume level as piano and the low harmonic development would make sense. Also it's likely to be rusty at the strike spot. I have no reason to believe it's oversized. I took a few clapper dimensions, the C two semitones down has a similar pearshaped clapper about 75mm diameter and 105mm high, if that helps. It's 400mm mouth, 330mm up to the shoulder.

I think with a transmission system and clavier, and a little cleaning up or playing in, we would find that bell would respond well to player dynamics. The electric system can only sound worse if played at full strike. Possibly not much worse, there isn't much room for disimprovement!

The recording was made using a cardioid studio condenser microphone (at about 3metres) , USB sound interface and laptop. You are hearing the .mp3 version, but I don't think that matters.

Terry

---

Last edited by [TerryMcGee](#) on Sun Mar 10, 2013 10:03 pm, edited 2 times in total.



## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Sun Mar 10, 2013 10:00 pm

Since there is interest, I should give you one more image of the comparison. These are the waveform envelopes of the two strikes, firstly the external, then the old internal clapper. The timescale is given at the top of the chart in seconds.



You can see that the external clapper energy decays exponentially and quickly, while the internal clapper energy decays more slowly and linearly. The beating in the tail is accentuated by the better bass response of the internal clapper, but is too slow to be annoying. The staccato effect of the shorter bursts of energy possibly explains partly why the bongatron tunes sound so objectionable in this installation.

Terry



[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

## Re: Comparison between internal and external clappers

by [Gideon Bodden](#) on Sun Mar 10, 2013 10:30 pm

“ TerryMcGee wrote:

I don't think it's the comparison that's silly, but the reality. This 75 year old Taylors carillon, set in a beautiful tower in a beautiful park in a beautiful city is clearly capable of beautiful sound, but you should hear it now, under bongotron control.

The comparison by itself is not silly of course. Not providing a minimum of significant information about the different circumstances, is. Already it made John draw the false

[Gideon Bodden](#)

Posts: 25

Joined: Sun Dec 23, 2012 12:52 am

conclusion that the difference in sound should have anything to do with internally or externally striking. If you would take one striking device, strike the bell both from the outside and the inside with that same device with the same force etc. than maybe you would be able to come to some conclusions. No doubt the conclusion would then be, that there is not difference in sound.

“ TerryMcGee wrote:

You can see that the external clapper energy decays exponentially and quickly, while the internal clapper energy decays more slowly and linearly.

Also this conclusion is not correct. Striking the bell with external striker / clapper by itself does not influence the way the bell sound decays. But as in this case the clapper causes the hum to sound with a lot more energy than the external striker does, your clapper waveform represents mainly the behavior of the hum note, as it is dominant. It decays more slowly by nature. The external striker does not influence the decay behavior of the hum note, it makes the higher partials more dominant, and they already have a 'staccato' character by nature. The staccato effect comes from the bell, not from the clapper, and your conclusion is wrong.

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Sun Mar 10, 2013 11:14 pm

This would warrant a scientifically-controlled test – ensuring that the force was equal between the two types of clapper. A few other variables can make it harder to tell. There is, however, no avoiding the fact that an external clapper is going to sit on the bell longer.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Mon Mar 11, 2013 4:35 am

“ Gideon Bodden wrote:

The comparison by itself is not silly of course. Not providing a minimum of significant information about the different circumstances, is. Already it made John draw the false conclusion that the difference in sound should have anything to do with internally or externally striking. If you would take one striking device, strike the bell both from the outside and the inside with that same device with the same force etc. than maybe you would be able to come to some conclusions. No doubt the conclusion would then be, that there is not difference in sound.

There used to be no doubt that objects fall at a speed according to their weight, until someone got around to testing it. I have no reason to believe there would not be a difference in tone or volume between the identical clapper striking from the inside or outside. But, until tested, it remains unproven. It begs the question though, why did we settle on internal clappers in the first place? And stick with them? There is usually some logic behind traditions.

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

“

“

You can see that the external clapper energy decays exponentially and quickly,

while the internal clapper energy decays more slowly and linearly.

Also this conclusion is not correct. Striking the bell with external striker / clapper by itself does not influence the way the bell sound decays. But as in this case the clapper causes the hum to sound with a lot more energy than the external striker does, your clapper waveform represents mainly the behavior of the hum note, as it is dominant. It decays more slowly by nature. The external striker does not influence the decay behavior of the hum note, it makes the higher partials more dominant, and they already have a 'staccato' character by nature. The staccato effect comes from the bell, not from the clapper, and your conclusion is wrong.

Hmmm, I think you need to do a decay analysis before you jump to unfounded conclusions. The Tierce is more dominant than the Hum in the first 0.53 seconds for the internal clapper, and 0.7 seconds for the external clapper. Even after that, they fade pretty much together, in the case of the both clappers. By that time of course, most of the fun is over.

The difference in overall energy decay times is due to the startling amount of energy in the higher partials released by the external clapper, which of course dissipates quickly. Just after impact, the Nominal is twice as high as it had been in the Internal case, the Nominal Octave which wasn't noticeable in the Internal clapper case is equally high, the Tierce is lower but still very significant and the Superquint is also significant.

So, I stand by my observation. The external clapper is releasing its energy in a short, high frequency burst, while the internal clapper releases its over a longer period. Which is what the waveform envelopes show.

And it supports my earlier observation that clappers are to bells what bows are to fiddles. They exercise amazing control. We ignore that at our peril. Helping people appreciate that is my reason for airing this comparison.

Terry

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 11, 2013 4:49 am

Thank you, Terry, for bringing more careful analysis to the behavior of the partials. I'm right there with you about external hammers. There are some extreme cases of carillons with bells up in the fifth octave (or higher) in which it became necessary to strike them either from the outside or from underneath with a clapper that comes up to strike the sound bow on the inside. It's not so easy, though, to separate the inside/outside clapper/hammer behavior from other issues, such as disparity in weight.

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Mon Mar 11, 2013 4:51 am

“ **JohnGouwens** wrote:

There is, however, no avoiding the fact that an external clapper is going to sit on the bell longer.

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

I suspect I'm with Gideon on this one. (Seems only fair!)

Perhaps you are imagining that gravity is assisting the external clapper to rest longer on the bell? The external clappers have pretty powerful return springs which more than offset the weight of the clapper (or it would droop in the rest position). So I think that renders the playing field more level.

But the second reason I'd advance is that longer time in contact with the bell would yield a rounder tone, not a brighter one. This is a clear finding from our paper: "Bell clapper impact dynamics and the voicing of a carillon"  
<http://www.phys.unsw.edu.au/music/people/publications/Fletcheretal2002.pdf> where we measured the contact time electronically with very flattened clappers and then the same clappers revoiced.

It would be interesting to add that measurement technique to any comparison of inside and outside clappers on the same bell, to see if it reveals why any differences in tone or power occur. Ditto changing the weights of clappers to determine why the optimum weight produces the best sound.

Terry



## Re: Comparison between internal and external clappers

by **JohnGouwens** on Mon Mar 11, 2013 5:17 am

Fascinating study! Thank you for sharing it! I don't have the advanced physics and math training to make out all of the study, but it is intriguing. Were the tests made with the clappers hanging free or connected to the transmission? I ask that because the transmission accounts for holding the clapper to the bell a whole lot. Gideon has been developing very low-mass transmission systems to reduce that to a bare minimum.

I have found, especially on English instruments (along the lines of Canberra) that worn, flat clappers tend to make the bells particularly clunky in effect. Whatever it is that is happening, I do know what the effect is on the tone. Now the "before" and "after" are both with the transmission connected. Maybe this was in your report (some of which I frankly couldn't follow), but did you obtain similar results? That is, after voicing, did you find the trebles longer-ringing? Was the transmission connected throughout your tests? For sure, the "drag" introduced by the transmission is a problem no matter how nicely shaped the clappers are.

I appreciate your giving this matter the study it deserves.



**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by **JohnGouwens** on Mon Mar 11, 2013 6:01 am

This is timely, actually, since in my Campanology textbook, I'm including a description of the issues involved, and the need to re-voice clappers. So, I'd appreciate some help on just how it is that the longer contact with the bell can make the bell sound more resonant. It's a given that it happens (at least in my experience it has been very consistent), but I'm not sure how it happens in light of your findings. (This means I need to understand what is happening better. I'm not challenging what you found, and quite appreciate being more enlightened about it)



**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

**TerryMcGee**



by [TerryMcGee](#) on Mon Mar 11, 2013 10:09 am

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

The clappers were definitely connected to the transmission. We probably used the flick approach applied to the horizontal crank to ring the bells, so the transmission bars would be in the circuit, but not the down wires (which you will remember are flexible in Canberra's case). Whichever approach we used, it would have been used in both the before and after case. We recorded a number of strikes to ensure that we got some good clear ones.

Now that we've shown we can measure contact time, and see dramatically different contact times and spectra from the same clapper and bell with the only difference being voicing, we are in a good position to examine the effects of other issues, such as transmission inertia, player technique and so on.

I don't remember us considering the effects on the ringing length, but as you've seen in the Bathurst case, there appear to be issues there between the inside and outside clappers, so I wouldn't be surprised to see similar results on flattened clappers. We can do decay analysis showing the decay profile of each of the partials.

Incidentally, most of this (with the exception of contact time measurements) can be done using just the sound. Indeed, you can do it on your own computer using free software, or send me pairs of notes for comment.

On the topic of finding an easily understood explanation of how the contact time thing works, let's all work on coming up with a statement we can all have faith in (you too, Gideon!). I'll be back with a first try, hopefully tomorrow....

Terry



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76 posts • Page 2 of 8 •  1  2  3  4  5 ...  8

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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76 posts • Page 3 of 8 • 1 2 3 4 5 6 ... 8

### Re: Comparison between internal and external clappers

by JohnGouwens on Mon Mar 11, 2013 4:51 pm

OK, do you have the recordings necessary to study and assess the decay time before and after voicing? I'm especially interested in that aspect of it. Taking a stab in the dark, it sounds as if:

1) Because the smaller contact area allows the clapper to contact the bell longer, the highest partials are suppressed somewhat, while the lower partials are more resilient to the longer contact. (This could arguably be attributed perhaps to the fact that the lower partials in fact have more of a "kick" to push the clapper back off the bell.)

2) The effect of clunking with flattened clappers has more to do with the behavior of upper partials. A flatter clapper allows the clapper to bounce off more quickly, and the high partials are far more prominent, but the high partials are also short-lived. The lower partials ring at least as long with a flattened clapper as a voiced one, but the more ephemeral nature of the higher partials makes overall effect of the bells sound shorter-ringing.

Make sense? By all means, please correct this if I'm off track here. I am certain about how the bells sound to a musician when the clappers are freshly-voiced. I cannot be so certain about why they do what they do. That's where I'd like some help with this.

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Comparison between internal and external clappers

by JohnGouwens on Mon Mar 11, 2013 5:02 pm

Here's my best shot at summing up the effect. Comments, please:

With a carillon that is used once a week or more, strike spots on the clappers, especially of the most frequently-used notes, are going to wear flat over time. Worn clappers with too large a strike point tend to make the sound excessively bright and harsh, and on many carillons, they can make the treble bells sound "clunky" or short-

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

ringing. Scientific study has shown that a flattened clapper actually contacts the bell for a shorter time, allowing the sometimes-unruly higher partials to be rather prominent. A more rounded clapper (either because it is new or because it has been turned or re-shaped) remains in contact with the bell longer, probably because the smaller contact area can deform a bit more before the vibration back from the bell pushes it off the bell. That in fact damps the higher partials. The lower partials tend to ring longer, so the net effect is that the sound we hear is not only mellower but seems to ring longer. The fact is that it only seems to ring longer because the shorter-lived higher partials have been suppressed, so the longer-ringing lower partials are more dominant. The behavior of the carillon transmission may also be a factor, particularly since most carillon transmissions introduce some "drag" on the movement, interfering with the clapper's rebounding, and holding the clapper close to the bell too long. In any event, as clappers wear flat, we do know for certain what happens to the sound of the instrument!



## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 11, 2013 5:14 pm

This brings up a related point – and I'm not sure whether it is in conflict with the above or if there is a related explanation. On both the piano and the carillon, beginning a note with a quick "snap" of the wrist tends to create a sound that is shorter ringing, whereas beginning a note with more of a forward stroke creates a mellower-longer-ringing sound. This would warrant similar scientific study about clapper contact time to answer definitively, but your findings here somewhat challenge the theory I have long had about the matter. On a typical solid-wire transmission (and it's much worse on flexible cables), the wrist snap sets the down wires in particular into a vibration that effectively shortens their length. With the forward stroke, you can see that the wires don't dance around as much, and as a result aren't shortened by the activity. The thing is, the "staccato" touch doesn't make a mellower sound, and a really violent wrist snap can make a note quite dead indeed on many carillons.

My theory WAS that the vibration of the wires held the clappers to the bell wall longer and as a result somewhat damped the ongoing ringing of the bells. (This was just as true of a well-voiced carillon as one with rather flattened clappers.) The forward stroke spread out the acceleration more, leaving more wire length free, and allowing the clapper to bounce free and let the bell sound longer. The staccato sound isn't necessarily harsh, however, and can be used to great effect in soft passages. Might that theory still be correct? Some of this would vary depending on how the transmission is made.

I do know that a similar effect is very possible (and much used) on the piano, where I have long assumed that the hammer shank bent more with a sudden staccato touch, not recovering until it is holding to the string, thus damping the ringing a bit. I do not have scientific data to back up my theory, and I've in fact read contradictory reports from studies on the matter.

Thoughts on this, Gideon and Terry? Others?



**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Mon Mar 11, 2013 10:48 pm

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

“ JohnGouwens wrote:

OK, do you have the recordings necessary to study and assess the decay time before

and after voicing? I'm especially interested in that aspect of it. Taking a stab in the dark, it sounds as if:

1) Because the smaller contact area allows the clapper to contact the bell longer, the highest partials are suppressed somewhat, while the lower partials are more resilient to the longer contact. (This could arguably be attributed perhaps to the fact that the lower partials in fact have more of a "kick" to push the clapper back off the bell.)

2) The effect of clunking with flattened clappers has more to do with the behavior of upper partials. A flatter clapper allows the clapper to bounce off more quickly, and the high partials are far more prominent, but the high partials are also short-lived. The lower partials ring at least as long with a flattened clapper as a voiced one, but the more ephemeral nature of the higher partials makes overall effect of the bells sound shorter-ringing.

Make sense? By all means, please correct this if I'm off track here. I am certain about how the bells sound to a musician when the clappers are freshly-voiced. I cannot be so certain about why they do what they do. That's where I'd like some help with this.

I doubt if the recordings we made for the paper still exist. If so, they would be hard to find. Made on an analogue tape recorder belonging to a military establishment! (although a Nagra, so the best of machines!) And unfortunately, I just revoiced Canberra last November, so it will be a while before I do that again. If anyone is about to voice anything, they could send me a before and after recording.

We can probably learn a bit though from the current comparison, even though one clapper is outside. Ignoring all the low level partials, we find:

The Hum in the internal clapper is about twice as big as with the external, and shows the large beating we see in the tail of the waveform.

Primes are negligible

Tierce decays over about 1.3 sec (internal) and 0.95 sec (external)

Nominal decays over about 0.4 sec (internal) and has a curious three speed decay on the external, 0.1, then 0.45, then 0.8 seconds

SuperQuint doesn't show in internal, fairly prominent in external and decays over 0.55sec

Nominal octave not in internal, equal loudest partial in external, decays over 0.12 sec.

So we do see differing decay rates, even though it's the same bell. I imagine that energy is morphing from one partial to another. So you may not even be able to say "The lower partials ring at least as long with a flattened clapper as a voiced one" (see Tierce and Nominal decays above). Probably best to stick with your other statements, which I think are all fine.

Just one more observation. You may wish to clarify that you are not talking about the length of the long ring on at the end of the note (the tail), but the length of the splash that occurs after impact.



## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 11, 2013 10:56 pm

OK, so we don't have anything conclusive to say about why the sound is clunky with a

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

flat clapper, though I would submit that the emphasis on higher, short-lived partials that "splash" for a short time would create the effect of a short-ringing bell. With the external vs internal, you did measure a louder hum tone, for instance. I take it that wasn't necessarily the case with the voiced clapper? Sorry, I am not good at gathering information from that report. Do we have any partials that are actually louder with a voiced clapper than they were with a flat one? (Of course, there is the variation in how hard one flicked the clapper in either case, so it isn't free of variables!)



## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 11, 2013 11:01 pm

I have revised my description (in the book) to the following, trying to be clear what is theory and what is known fact.

With a carillon that is used once a week or more, strike spots on the clappers, especially of the most frequently-used notes, are going to wear flat over time. Worn clappers with too large a strike point tend to make the sound excessively bright and harsh, and on many carillons, they can make the treble bells sound "clunky" or short-ringing. Scientific study has shown that a flattened clapper actually contacts the bell for a shorter time, allowing the sometimes-unruly higher partials to be rather prominent. A more rounded clapper (either because it is new or because it has been turned or re-shaped) remains in contact with the bell longer, probably because the smaller contact area can deform a bit more before the vibration back from the bell pushes it off the bell. That in fact damps the higher partials. The lower partials tend to ring longer, so the net effect is that the sound we hear is not only mellower but seems to ring longer. There hasn't, so far as we know, been a scientific study that has evaluated why a more rounded clapper tends to create the effect of a longer-ringing bell. It may be, though, that it only seems to ring longer because the shorter-lived higher partials have been suppressed, so the longer-ringing lower partials are more dominant. The behavior of the carillon transmission may also be a factor, particularly since most carillon transmissions introduce some "drag" on the movement, interfering with the clapper's rebounding, and holding the clapper close to the bell too long. In any event, as clappers wear flat, we do know for certain what happens to the sound of the instrument!

So, is this at least a reasonably accurate way to sum it up?



[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by [Gideon Bodden](#) on Mon Mar 11, 2013 11:31 pm

A bell has no memory of what struck it and how. There is nothing a clapper can do to influence the way the bell sound decays. Gentlemen, if you don't make the full distinction between the effects of the bare clapper (hardness, mass, shape, suspension, speed etc.) on the sound of a bell, and the transmission influencing the behavior of the clapper and thereby of the sound of the bell, this whole discussion is totally in vain.



[Gideon Bodden](#)

Posts: 25

Joined: Sun Dec 23, 2012 12:52 am

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 11, 2013 11:41 pm

Gideon, I know what I hear before and after re-shaping the clapper. We know the behavior of the filed clapper SOUNDS longer-ringing. Certainly the bell has no "memory" of how it was struck. The question is, how does one account for the perception of a difference in decay time between a voiced clapper and an unvoiced one? The transmission isn't the variable here. We're talking about the same bell, on the

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

same transmission, with the only difference being what has been done to the shape of the clapper.

### Re: Comparison between internal and external clappers

by **Gideon Bodden** on Tue Mar 12, 2013 12:09 am

**Gideon Bodden**

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

“ **JohnGouwens** wrote:

The question is, how does one account for the perception of a difference in decay time between a voiced clapper and an unvoiced one? The transmission isn't the variable here. We're talking about the same bell, on the same transmission, with the only difference being what has been done to the shape of the clapper.

If a certain way of striking the bell (in this case by using a clapper with a small strike spot) causes the hum note to sound with a greater volume, it will result in a longer ringing time than with the bell sounding with a softer hum note (for instance with a flat clapper). The ringing time of the bell is the ringing time of the hum note. If the hum starts out loudly, it will last longer.

A "clunky" sound, with the reverberation of partials being cut off in an unnatural way, is caused by the transmission, not by the clapper itself. A clapper, not under the influence of transmission, will make a bell sound loud, soft, bright or mellow. Not clunky.

### Re: Comparison between internal and external clappers

by **JohnGouwens** on Tue Mar 12, 2013 12:17 am

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

OK, and over here, all carillons have that issue. I did allow for that factor (transmission and drag) in my description. So you are stating that a more rounded clapper all things being equal, will in fact produce a louder (and therefore longer) hum note?

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76 posts • Page 3 of 8 • [1](#) [2](#) [3](#) [4](#) [5](#) [6](#) ... [8](#)

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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2. If you reply to a particular posting, please keep your reply on topic. Please also do not make multiple separate postings on the same subject.

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76 posts • Page 4 of 8 • 1 2 3 4 5 6 7 8

### Re: Comparison between internal and external clappers

by **Gideon Bodden** on Tue Mar 12, 2013 1:11 am

**Gideon Bodden**

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

“ **JohnGouwens wrote:**

So you are stating that a more rounded clapper all things being equal, will in fact produce a louder (and therefore longer) hum note?

I am not saying it always will, but under specific circumstances it would not be impossible.

### Re: Comparison between internal and external clappers

by **TerryMcGee** on Tue Mar 12, 2013 1:33 am

**TerryMcGee**

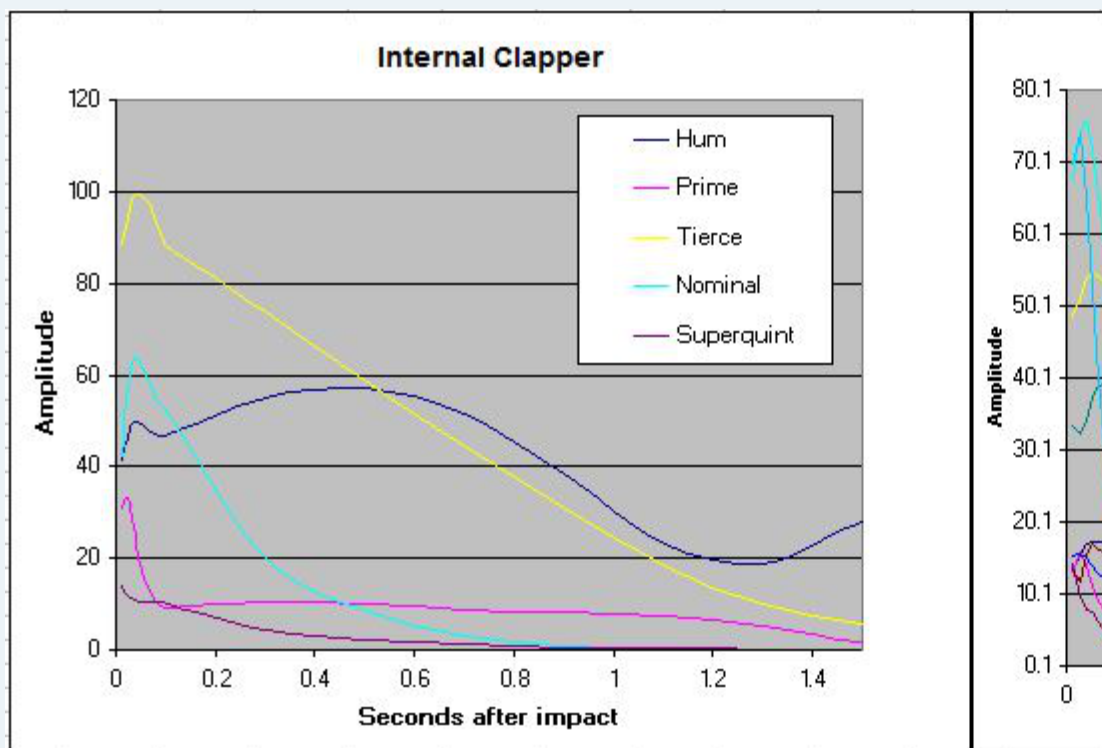
Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

“ **Gideon Bodden wrote:**

A bell has no memory of what struck it and how. There is nothing a clapper can do to influence the way the bell sound decays. Gentlemen, if you don't make the full distinction between the effects of the bare clapper (hardness, mass, shape, suspension, speed etc.) on the sound of a bell, and the transmission influencing the behavior of the clapper and thereby of the sound of the bell, this whole discussion is totally in vain.

Gideon, I'm not so sure about that. Look at the decay data below, for our much discussed pair of clappers on the same bell. Compare in particular the aqua curve, Nominal. You'll see in the Internal case, it has a clear decay slope which then morphs gently into a curve. But in the External case, there are three distinct slopes.

The yellow Tierce in the internal case also has a linear decay until it starts to flatten out around 1.2 seconds, but that happens earlier (at about 0.5sec) in the external case. Compare the initial slopes and they would, if continued, cross the axis at over 1.3 seconds, and under 1 second.



If you total all the partials at each increment of time and display that, you also see the linear slope in the internal case, and the shorter exponential curve in the external case that we saw in the waveforms.

I think the clapper can and does influence the bell decays. But I think this is relatively minor when compared to the much greater spectral effects it has.

Terry

### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Tue Mar 12, 2013 1:50 am

Actually, on a carillon like Canberra, the behavior of the bells in the fourth octave would probably be quite dramatically different with worn clappers as opposed to re-shaped ones. It was on the mostly-identical (at the time) carillon of the University of Kansas that I first learned how to work on clappers, and there was a particular note (d in the top octave) that was especially clunky, and I was able to make it enough better by working on the clapper that Bert Gerken (the University Carillonneur, who taught me all this in the first place) commented on how much better it was.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Comparison between internal and external clappers

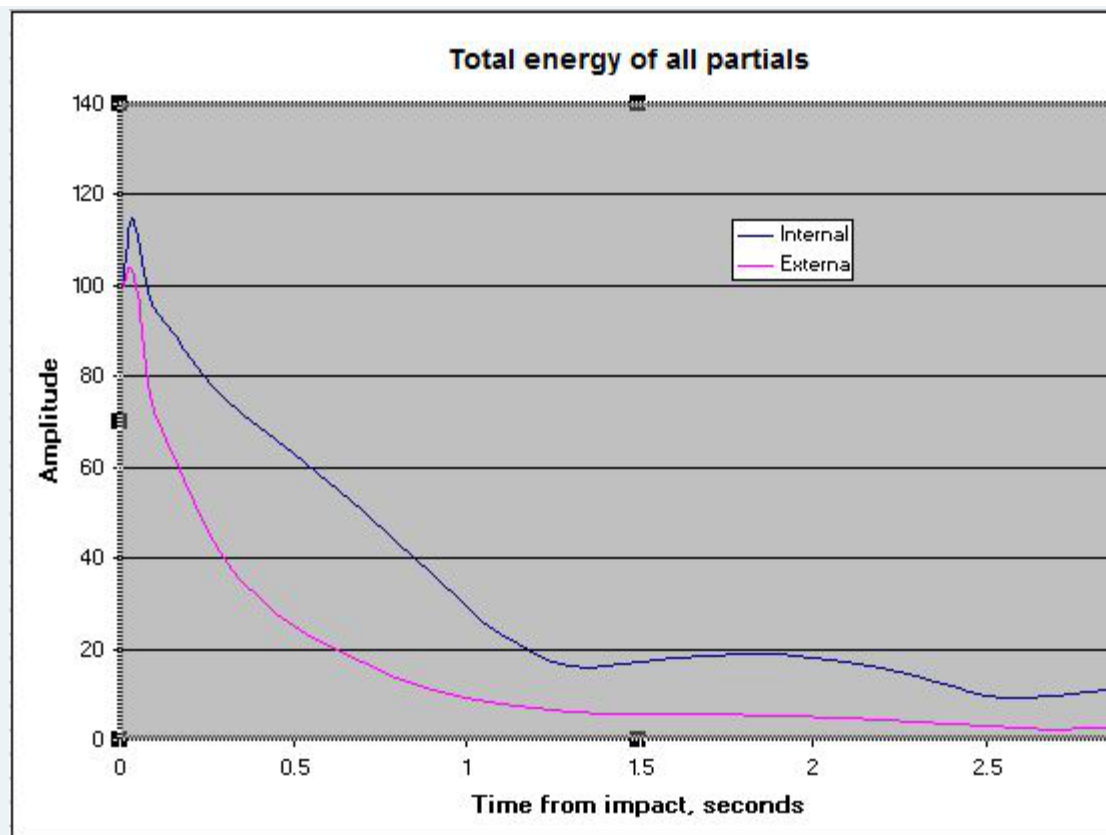
by [TerryMcGee](#) on Tue Mar 12, 2013 2:39 am

Now, this might help. I summed all the energy in the various partials for both clappers and presented that in the graph below.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm





You can see at any time from impact onwards, there is more energy in the bell when it had been struck by the internal clapper. Note again we see the exponential decay of the external clapper vs the more linear decay from the internal clapper.

If you pick a threshold, eg the horizontal line marked 40, the external clapper reaches it after 0.3 seconds, while the internal clapper takes 0.9 seconds. On the face of it, you could say the external clapper decays 3 times faster, which I think supports John's instinctive feeling.

Putting a real figure on it is harder. I just summed the partials arithmetically, whereas it would probably be more accurate to use the Root Mean Squared method. And I haven't allowed for the differing audibility of the different partials, which then gets you into discussion of differing perspectives at differing distances! So, I wouldn't quote the numbers, John, but you could say that it appears to confirm that the bell energy produced by a flattened clapper (or a too-light clapper, or a misplaced clapper) appears to decay faster than the sound produced by a well-rounded appropriately sized and placed clapper.

I'm not sure, incidentally, that Gideon and John are talking about the same things exactly. I sense that John is talking about the length of the splash, while Gideon seems to be including the tail. The differentiation seems to be easier to see on the Internal curve, at about 1.3 seconds, whereas the External curve seems to fade into the tail, rather than switch into it. Not sure what that tells us!

Terry

**Re: Comparison between internal and external clappers**

JohnGouwens

by JohnGouwens on Tue Mar 12, 2013 2:51 am

I was offering conjecture, basically. The really clunky bells I'm talking about don't have a "tail" to the sound that I ever noticed. They just die very quickly. I was simply trying to follow the explanation in a way that reconciled your findings.

The graphic does indeed show something revealing. But Terry, could the external clapper behavior be influenced by the fact that the clapper is traveling down to strike the bell? I don't care how big a spring you put on it, the mass is moving down, and it is going to take longer for any force to counter the inertia, when compounded by simple gravity. Maybe a very, very stiff spring could almost eliminate that effect, but as a practical matter, external hammers, if operated by the player (referring here to external hammers fitted to swinging bells in particular, so the carillonneur must play on a mechanical action acting upon a spring–returned hammer), it won't be desirable to have the spring very heavy. A clapper that is traveling mostly up to strike the bell would surely change direction more readily, albeit not without inertia of its own.

It would be interesting to see the results of your contact time measurement applied to the external hammer, compared to the internal clapper.

By the way, the external clapper in your sound sample didn't approach the clunkiness I'm talking about. Gideon is no doubt right that the transmission is a factor, but some bells are nearly immune to clunking. (I'm thinking especially of bells by Paccard, Petit & Fritsen, and also Perner.) If the bells are connected to a typical transmission, it's a given that the clapper, no matter how it is shaped, is going to be held to the side of the bell longer than is desirable. The difference I'm talking about is with the same transmission, the only difference being the shape of the strike spot on the clapper.

I am not convinced, by the way, that it is possible to get an identical sound out of a bell with an external or an internal clapper. There is one place I could look at, though. Ball State has external hammers and internal clappers that are identical in dimensions and weight. Of course, you're still dealing with the direction each is traveling, and that a spring is pulling the hammer back off the bell, and gravity is pulling the clapper off the bell (except in the treble range, where return springs play a major role).

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Tue Mar 12, 2013 3:19 am

By the way, in speaking of clunkiness, I mean only in the treble range. Bass or midrange bells just don't do that unless they are really poor bells, poorly tuned.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Tue Mar 12, 2013 4:02 am

I am reminded of another discussion Gideon and I had years ago. He contended that on a large bell, a counter–weighted action might produce a fuller sonority than a spring–balanced action. At the time, I had the bass range at Culver partially spring–balanced. (It is now entirely spring–balanced, but I was making do with the hardware I had.) He came through on a visit, and we tested it. It wasn't a perfect test, since we hadn't eliminated counter–weights completely, but it was an easy matter to disconnect the spring and put the second counter–weight back on. (That was the arrangement we had when I arrived at Culver.) The sound was clearly more harsh and metallic with the counter–weight. It's obvious that a spring–balanced clapper will bounce off a bell much more quickly than a counter–weighted clapper, since the weights will indeed "want" to

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

keep moving down, only reluctantly changing direction. It may be that the clapper was striking more than once in the process (albeit quickly enough that one couldn't hear a second articulated stroke). After removing the second weight and re-connecting the spring, the sound was again more "round" (mellow). Whether it rang longer I don't know. It's a 4,400–bell so it will never clunk! My point is that in that instance, the arrangement that surely kept the clapper on the bell longer did not produce the mellower sound.

There is still the matter of the difference we can get with a "staccato" touch as opposed to a forward stroke with a more gradual acceleration.

## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Tue Mar 12, 2013 10:59 am

I think it's true that a clapper held against the bell by some external force (eg some mischievousness aspect of the transmission, poor adjustment, etc) will produce very different results to a clapper that is spending its ideal time in contact. So perhaps we should be thinking in terms of (at least) three cases:

- a badly flattened clapper that spends too little time in contact with the bell, eliciting the development of a nasty mix of inharmonic partials
- a nicely rounded clapper of appropriate weight and placement that spends just the right amount of time in contact with the bell, producing a nice harmonious blend of well-tuned harmonics and permitting more expressive command of the instrument, and
- a clapper that is artificially kept in contact, or that re-makes contact with the bell because of some maladjustment or dynamic mishap.

Are there other cases we should add to that list?

I think we probably now have the tools to investigate this sort of stuff. Easy digital recording, easy FFT analysis, decay analysis, electronic contact-time measurement etc, high speed cameras, accelerometers, etc etc. But I'm not seeing anyone doing anything. Anyone aware of any research initiatives in this field?

Terry

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Tue Mar 12, 2013 3:18 pm

Not that I know of. Joey Brink (from Yale) was studying other physics issues relating to the carillon. It would be worth recruiting him to this discussion. He's a member here. I just sent him an e-mail, with links, to try to draw him into all this!

There is also the matter of "staccato" and "legato" touch, but you'd need to do that with a carillonneur who really knows how to produce that distinction. (Too bad we don't live closer together!) The spring balancing versus counterweight balancing is also interesting, but only theoretically. I don't think there is anybody advocating counterweights any more, as the key return is so much better with spring balancing.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by [Gideon Bodden](#) on Tue Mar 12, 2013 5:24 pm

I'm afraid the decay graphs shown here do hardly clear up the situation. There are simply too many factors influencing the sound of the bell and the behavior of the

[Gideon Bodden](#)

Posts: 25

Joined: Sun Dec 23, 2012 12:52 am

different partials that are not set to be similar in both cases, with the internal clapper and the external striker.

–Some, if not all, partials of this bell are splitted, they have higher and lower components, and the difference frequencies of the two cause the partials to go up and down in volume all the time. For instance this explains the 'crescendo' in the hum note in the first 0.4 seconds, and the great dip in volume reached at about 1.2 sec. But it also explains the uneven decay of the nominal, with the 'three distinct slopes'. Because the clapper hits the bell at a different position than the striker, all partials behave differently, already only because of that.

–add to it the fact that both graphs use different scales on the vertical axis, and it explains wrong interpretations. The three decay slopes in the nominal with the external striker, are also visible in the clapper graph, if only you look carefully.

–I have never denied that the starting balance between the partials is very different for the two different ways of striking the bell. And if the balance between the partials at the start is so radically different, then of course also the behavior of the bell after the stroke will be different. It is a mistake to imagine partials of a bell sound are actually sounding individually. They are always sounding together, a bell is one piece of metal which vibrates as one piece. In general the lowest partials, so the hum note, is a good indicator of the amount of energy stored inside the bell. Is there a lot of energy (in the form of deformation) stored in the bell, you will likely hear the hum note sounding with great volume. The hum note will keep sounding as long as there is energy in the bell, but not only the hum note, also higher partials will tend to ring longer. The bell in this case was fed with a lot more energy by the clapper than by the striker, and this explains the different decay pattern.

–So, different clappers will obviously feed a bell with very different amounts of energy, influencing the decay patterns of partials. In a way, John was correct when he said the clapper might influence the ringing time. But it is important to realize that what is happening is only the generation of a different 'offset' sound, an offset balance of volumes of the partials. The actual sound that we hear, is ONLY produced and organized by the bell itself, it is the bell that decides how long it keeps ringing, not the clapper.

The graph of the total energy of all partials illustrates only that the stroke with the clapper fed the bell with a lot more energy than the external striker did, and logically both curves are very different. The hum note plays a little role only in case of the striker, and it is dominant in case of the clapper. Interesting to see this or not? Anyhow, this does NOT illustrate well what you actually hear. For a bell of this size, and bigger, the screaming high partials are very important for the tonal balance as we hear it, but physically they are only low-energy.



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76 posts • Page 4 of 8 • [1](#) [2](#) [3](#) [4](#) [5](#) [6](#) [7](#) [8](#)

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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76 posts • Page 5 of 8 • [1](#) [2](#) [3](#) [4](#) [5](#) [6](#) [7](#) [8](#)

### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Tue Mar 12, 2013 6:02 pm

Thanks, Gideon. All this is certainly interesting. I get the impression that Terry may have some interest in pursuing some study of some of this later on. Joey Brink (a physics grad student from Yale who is also a carillonneur – spent last year at Mechelen) has now subscribed to this section of the forum. We may hear from him at some point also.

As a practical matter, I know what I hear before and after re-voicing a clapper, so I'm firm on what happens to what we hear. I'm interested in understanding what is really happening as well as possible. I'm certainly surprised that the mellower sound of a re-shaped clapper comes from a longer contact with the bell, particularly in light of the fact that I can cause a bell note to die away more quickly with a snappy "staccato" touch. I would love to see somebody do a study of how and why that happens!! My theory there has long been that the bell is somewhat damped in the staccato case by the increased vibration (and consequent shortening) of the down wires.

Now Gideon might have some interesting insights on this matter. In some carillons, he has replaced the down wires with a much heavier wire grade, and used rigid couplings between sections of wire, rather than connecting loops. All of that would certainly reduce the play that a staccato touch imposes. He has found that that change causes the trebles to ring longer (which aligns with my theory). I played a couple of those carillons last summer, but honestly couldn't say whether I could make that "staccato/legato" difference on them or not. (Dealing with not-so-familiar carillons in recital was keeping me busy!) So, Gideon, I ask you, can you still make that sort of difference by touch on carillons using the more rigid vertical connections?

It is therefore rather interesting – and surprising – that the longer contact of a just-voiced clapper makes the bell ring longer, but the longer contact of vibrating transmission parts makes the sound ring for a shorter period. There is some food for thought – and study – in all that. I am no physicist, so I'm content to offer plausible

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

theories from the sidelines, watching with much interest what the more scientific among you can determine.



## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Wed Mar 13, 2013 4:01 am

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

“ [JohnGouwens](#) wrote:

It is therefore rather interesting – and surprising – that the longer contact of a just-voiced clapper makes the bell ring longer, but the longer contact of vibrating transmission parts makes the sound ring for a shorter period. There is some food for thought – and study – in all that. I am no physicist, so I'm content to offer plausible theories from the sidelines, watching with much interest what the more scientific among you can determine.

I wonder if thinking along these lines might help?

When the nicely rounded clapper spends a longer time in contact with the bell, it is transferring most of its energy into the bell, under the optimum conditions for smooth and efficient transfer of energy. The bell responds with a full and rich mix of the best-tuned partials, with a long decay.

When a flattened clapper slams into the bell and rebounds quickly, less energy is transferred, and the short burst of imparted energy favours the higher partials which die away quickly.

When, however, something other than the clapper and bell's natural time constants force a longer contact or cause them to recontact, the bell is damped and some of the energy it had received is robbed back out, causing a shorter decay and possibly distorted sound.

Again, I'm encouraging thinking in three cases, long, short and interfered with, rather than just long and short.

If anyone is in the position of being able to supply a recording where they think "interference" might be at work, we could see if we can find evidence. It would be great to determine a "fingerprint" for this case, as we have fingerprints for the first two. Perhaps for a start we should test a recording of a bell with the clapper firstly adjusted well, and then adjusted just a bit too tightly to induce a little audible damping. Although no-one is likely to play with it set like that, it might alert us to the fingerprint we might then look for when searching for other possible interfering agents.

I'd imagine the decay analysis should be particularly helpful here, but it's very easy for me to run any of these tests. Collecting the sounds is harder for me as I live about 150 miles (200K) from the nearest carillon!

Terry



## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Wed Mar 13, 2013 4:18 am

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

I think your explanation makes some sense. (We'll see if Gideon is convinced, or if Joey chimes in here.) There is absolutely no question that bells clunk badly if the

turnbuckles are set too tightly. All carillonneurs have experienced that. (Some of the poorer of them don't know the difference, though.)



## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Wed Mar 13, 2013 4:20 am

It would be a relatively simple matter for me to record some sample notes, not only with maladjusted turnbuckles, but also with staccato touch. If you could analyze what is happening to the frequencies in both cases, that would indeed be very interesting.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm



## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Wed Mar 13, 2013 5:57 am

Let's do it!

Pick a bell you think it makes a good audible difference on – we'll want to be able to correlate the sounds and the analyses. Record a clean bell sound, then any other sounds you'd like to compare. Probably good to give me a couple of each in case I have any trouble with the analyses.

With the too-close adjustment, you might like to try more than one level – slightly too close and far too close, for example. It often helps in this sort of work to go too far in the first instance. That alerts us what to look for in more realistic cases.

Why not give me a couple of piano notes, average level notes and some fortes as well with the adjustment well set up. It will be interesting to see whether the fortes are simply louder, or also more complex (which is what we would hope).

Give plenty of time for the decay to fade out between samples – OK to use your pause button after a few seconds if you want to minimise the size of the recording. Also OK to edit for the same reasons, or to remove dud samples, but don't change the levels, as that might hide an important data point. Email as an attachment, or tell me where I can find it.

I haven't tried this, so no promises. But generally, if you can hear a difference, I should be able to find it.

If you can, a close recording is better than a distant recording which will be confused by reflections etc. People are better at ignoring reflections than microphones. But be careful not to overload the mic or recording system though, as that will confuse the analyses too. Perhaps record a couple of fortes first as a test to make sure they come out fine.

This should be fun. Or personally devastating!

And don't worry, I shall be on the lookout for the windup where you send me the same note digitally cloned 16 times, claiming it represents the full gamut of campanological possibilities!

Terry



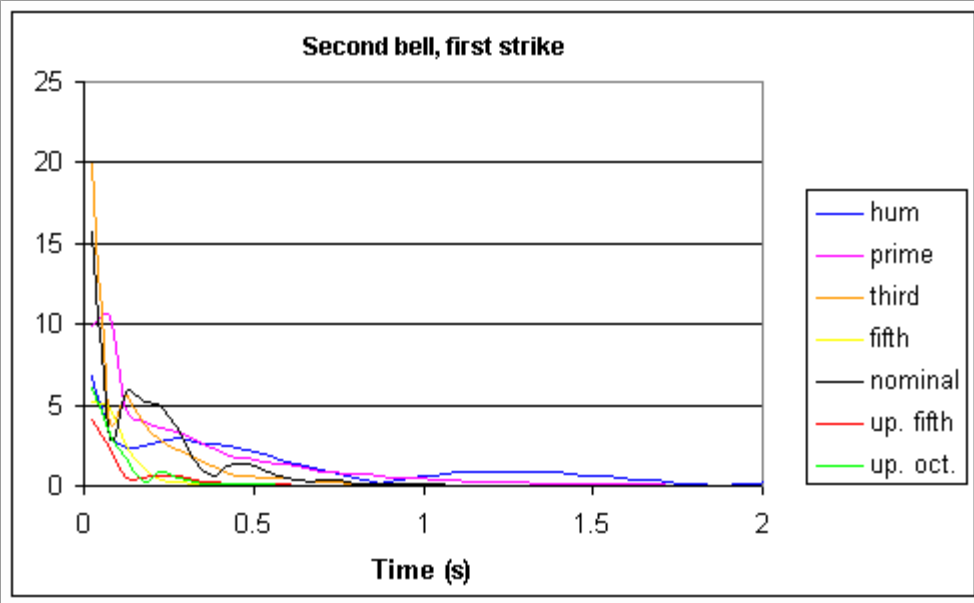
## Re: Comparison between internal and external clappers

by [Gideon Bodden](#) on Wed Mar 13, 2013 9:03 am

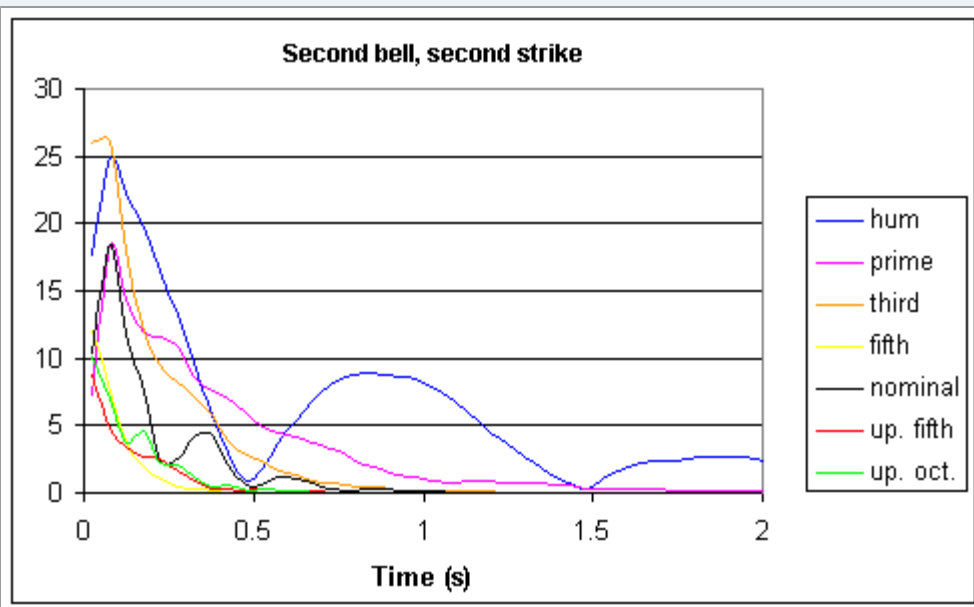
[Gideon Bodden](#)

Posts: 25

We have already done such an experiment, back in 2006 (?), with Bill Hibbert producing graphs. Below two graphs showing the decay of the sound of a small Eijsbouts bell in the Amsterdam Munt Tower. First graph: turnbuckle set tightly, transmission (being both one directed crank and one rollerbar) greatly influencing the behavior of the clapper. Second graph: transmission practically detached, by blocking the baton to move down more than 3 millimeter, and banging on it, so that the clapper receives only an impulse and travels on its own towards the bell, the transmission staying behind in rest position.



bell2\_stroke1.gif (5.13 KB) Viewed 10308 times



bell2\_stroke2.gif (5.99 KB) Viewed 10656 times

### Re: Comparison between internal and external clappers

by TerryMcGee on Wed Mar 13, 2013 12:40 pm

Woah, that is certainly one fuddled bell! So there's no question about being able to see the results!

Did you do any other analyses in that set? I'd be interested to see a series with less

TerryMcGee

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm



tight adjuster settings, and one of your normal approach to setting the adjuster and playing the note.

What was the transmission chain in that measurement, Gideon?

Eg, adjuster tightly coupled to stiff wire, shackle, lever, roller bar, lever tightly coupled to stiff wire, shackle, clapper? (Amend as necessary).

If we do some measurements John, we should note the transmission chain too.

Terry

### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Wed Mar 13, 2013 12:49 pm

So, the over-tightened note is equal opportunity – shuts everything down together. Interesting to see both the slow waves in the hum and the smooth decay of the prime in the second graph. Is the behavior similar with Hemony bells? Does this actually teach us something about the behavior of the sound with a flat clapper? Pardon me if I'm not seeing where this is headed.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Wed Mar 13, 2013 1:18 pm

I would naturally use the Culver carillon, Gillett & Johnston, 1951. Transmission is roller-bar, and in the treble range, 19 of the top 28 bells go through a \*second\* roller-bar because of the way the upper bells are arranged. For sure the clapper behavior is encumbered by the transmission, but the trebles are low in the frame, so in general, we can get a lovely sonority out of the instrument. I don't have a flat clapper example at the moment, though perhaps we don't need that? I'm especially interested in the staccato/legato comparison. Specifically – does a "staccato" touch change the volume or proportions of the partials in contrast to a "legato" touch? Does that tell us anything about what is happening to the clapper to convey that distinction?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

OK, so if I record those examples, is Terry and/or Gideon willing to analyze the resulting behavior, including decay?

### Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Wed Mar 13, 2013 9:02 pm

I'm certainly up for doing the analyses, John.

Do you feel the second roller-bar makes a noticeable difference? If so, I guess we should really do a bell with and without the second roller bar. But maybe that's a follow up. In this business, you often find out other things you should have done, so a simple start makes sense.

I don't think we need the flat clapper, as we generally know what it does. If we get a good set of analyses, we might add that to it later when the clapper gets flattened, just to have a full set on the same bell.

With your adjustable, rotatable clapper, it would also be possible to do clapper too high, clapper too low, bell too tight, bell too loose. But let's not get carried away just yet!

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Terry



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76 posts • Page 5 of 8 • [1](#) [2](#) [3](#) [4](#) **[5](#)** [6](#) [7](#) [8](#)

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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76 posts • Page 6 of 8 • [1](#) ... [3](#) [4](#) [5](#) [6](#) [7](#) [8](#)

### Re: Comparison between internal and external clappers

 by [JohnGouwens](#) on Wed Mar 13, 2013 9:21 pm

It would indeed be easy to tinker with clapper height and record. Actually that would be worthwhile. I suspect, though, that you want really precise measurements for the adjustments? Our bells are hung on wood beams, and I suspect I couldn't tighten it in its mounting (I assume that's what you mean) enough to change anything at all. There are cases where the wrong padding above a bell can stifle its resonance. That's not a problem I have here.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Comparison between internal and external clappers

 by [TerryMcGee](#) on Wed Mar 13, 2013 10:14 pm

I don't think really precise measurements would be necessary, as long as we were able to provide some idea of distance up or down. You would probably like to get the clapper back to the same location though! Do you happen to know what the thread on the clapper shaft is? (EG 3/4" UNC). If you put a mark on the nuts and the clapper, and wound the top nut up say 10 full turns, then lift the clapper and wind the bottom nut up 10 turns, we could calculate what that is in height. Or perhaps you could use a rule from the bottom of the clapper shaft, or from a mark on the shaft. Relative measurements (eg 1/2" higher and lower) are enough, we don't need absolute measurements.

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32  
pm

One issue that might cloud results is that the small flat that probably has already formed on the clapper may not sit well on the bell in the new locations. To be really fair, we should first rotate the clapper a bit to present a fresh face. Do all your testing at that setting, then afterwards, return the clapper to the original position so it blends best with its neighbours.

This is an example of what I said before - you tend to find out during the job how you should have done it! So it does pay to think ahead as far as you can.

Terry

### Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Wed Mar 13, 2013 10:21 pm

Forgot to mention the bell mounting. Yes, I was naively assuming steel framing, as that's all I deal with here. I guess that's one I'd have to do, unless Gideon or someone else has a steel-framed carillon and a couple of spanners!

Terry

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 18, 2013 5:51 pm

I hope to undertake this recording this week, testing not only different clapper positions, but also different touches (at the home position) to see just what is happening to the sound when I vary the way I commence the stroke. I'm \*delighted\* you're interested in analyzing all this!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Mon Mar 18, 2013 10:28 pm

No worries. I'm interested in anything relating to clapper physics!

Terry

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Sat Mar 23, 2013 9:16 pm

Haven't recorded yet, but that's still my plan. Is there a way to post a sound file here or must I post it on website and link to it? I haven't figured that out yet.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Sat Mar 23, 2013 10:41 pm

I assumed that was the case, same for photos. But I've just noticed the box below the Post A Reply form, which has tabs called Options and Upload Attachment. That latter tab looks promising.

OK, enough with "looks promising". Let's try it. If this works, you should hear Danny Boy, played by the Apollo II via the external strikers at Bathurst.

Ah, it responds with "The extension mp3 is not allowed". John, there may well be something in the Forum setup where you (as Administrator) can allow and disallow various formats as attachments. Want to check it out? It would be good to be able to have .mp3, .jpg, and .pdf as a minimum.

I'm disappointed I can't share Danny Boy with you. I have a sadistic streak.

Terry

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Sat Mar 23, 2013 10:59 pm

I agree, I'd like to be able to do that. I will ask Dawn Daehn, as she is the real administrator.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

(My access to aspects of the software is pretty limited, aside from being able to lord it over other users!)

### Re: Comparison between internal and external clappers

by **JohnGouwens** on Sat Mar 23, 2013 11:04 pm

OK, I sent the question to Dawn. Meanwhile, if you want to torture us, you can put the file at your website and link us to it.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Comparison between internal and external clappers

by **TerryMcGee** on Sat Mar 23, 2013 11:50 pm

OK, you're going to be sorry!

<http://www.mcgee-flutes.com/Sounds/Bathurst-Danny-Boy-External-clappers-Apollo-II-controller.mp3>

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

Previous      Display posts from previous: All posts      Sort by Post time      Ascending      Next

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76 posts • Page 6 of 8 • 1 ... 3 4 5 6 7 8

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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76 posts • Page 7 of 8 • 1 ... 4 5 6 7 8

### Re: Comparison between internal and external clappers

by JohnGouwens on Sun Mar 24, 2013 2:31 am

Well, that is "memorable." Is only a small part of the carillon on electric strikers? The melody got rather chopped up over different octaves. (That ties into a funny story about that tune, which I'll share later.)

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Comparison between internal and external clappers

by JohnGouwens on Sun Mar 24, 2013 2:39 am

Well, that is "memorable." Is only a small part of the carillon on electric strikers? The melody got rather chopped up over different octaves. (That ties into a funny story about that tune, which I'll share later.)

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Comparison between internal and external clappers

by TerryMcGee on Sun Mar 24, 2013 11:14 am

I think some of the tunes are even more "memorable". The clock offers 40 tunes - I recorded 10 of them before survival instincts kicked in.

The whole instrument is fitted with electric strikers, but it certainly is a strange arrangement. That doesn't help, especially when added to the absence of expression, the ghastly tone qualities, and the relentless delivery. Apart from all that, it's great! (Urk!)

There are some plumbers in Canberra, named Greaney & Sweaney. On the back of their truck is written: "the pipes, the pipes are calling".

Terry

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Comparison between internal and external clappers

by TerryMcGee on Sun Mar 24, 2013 10:20 pm

TerryMcGee

Posts: 99  
 Joined: Fri Jan 11, 2013 9:32 pm

Heh heh, I was musing last night. Isn't it lucky I listened to (and recorded) the difference between the internal clappers and the external strikers before I heard the programmed "performance". If the sound you hear recorded on the Danny Boy clip was all I had had to go on, I might have been considerably less enthusiastic in my response to the Bathurst Council!

I was up in Canberra on the weekend to do some stuff with the carillonists on matters relating to carillon mechanics, maintenance etc. I made up a manual clapper by turning the outside of an old counterweight into a curve. I then sanded a flat on one side. I found I could demonstrate the difference in sound between a flattened clapper and a well-rounded one, but striking wasn't always reliable. With a hand held clapper, you can't guarantee to hit the bell with the flattened section at right angles. If you turn it just a bit, the edge of the flattened circle hits first, and then it sounds OK again. Quite different to the hinged clapper, which always lands flat first.

Striking different areas of the bell did produce very clear differences. And striking the bell with a much underweight hammer also produced clearly different (and less pleasant) results. The point I wanted to make is that bells and clappers go together like fiddles and bows - the best fiddle will not play anywhere near its best with an inappropriate bow.

I also played them the comparison between the two clappers at Bathurst, and we did a little experiment. We wrote down the names of the notes in the partials and played them on the piano in the clavier room. We assigned two players. The Good Guy played the harmonious partials that are always there: D5, D6, F6, D7, A7. Nice. Then the Bad Guy added the additional partials only heard with the external striker: G7, C#8, D#8, E8 and G8. Not so nice.

It's not fully representative as further analysis also reveals that those notes are not accurately pitched, and that there are actually two D#8s and two G8s. But certainly enough to curdle the blood.

Terry



## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 25, 2013 4:30 am

If you go far enough up, even on a very fine bell, there are some mighty wild partials, and of course aside from the five partials that are actively tuned, there's no way to regulate the rest much. (Some of them you can manipulate, but not without causing problems to the five.)

Now the Londonderry Air story. In the 1948 congress of the GCNA, at Luray Caverns, Luray, Virginia, Percival Price gave a presentation on arranging folk songs for the carillon. Percival was a brilliant man, and he had many excellent ideas, but he was also a domineering personality, and didn't hesitate to assert his authority. He announced that there were three melodies that should "never, under any circumstances" be played on bells. They were Londonderry Air, Annie Laurie, and unfortunately nobody seems to remember the third one, but presumably another song that has some climactic melody note much higher than the others. Well, immediately following this lecture, Charles Chapman, the host carillonneur at Luray, went up in the tower and proceeded to play all three, and did so quite convincingly!

Now in fairness, though Luray is a four-octave instrument (47 bells, 1937 Taylor carillon, pitched down in A), Charlie mostly played very simple harmonizations using only the bottom two octaves. If you're playing a melody like that in the bass, you have a good bit of range before you get into bells that won't carry that climactic point. On a Paccard, Fritsen, or Eijsbouts these days, all that is probably a non-issue, but Price had a point if you were playing

[JohnGouwens](#)

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

the melody up into the third octave on the carillons that were available at the time. Still, it's a great story!



## Re: Comparison between internal and external clappers

by [TerryMcGee](#) on Mon Mar 25, 2013 6:51 am

Indeed it is.

Reminds me of playing and even singing in a local version of "Bunratty Castle" in Canberra in my younger days. The simple advice from the "Musical Director" (a larger-than-life Irish tenor never known to be sober) was that at the end of each song, you "slow down, and go up". That's called "an arrangement".

Now, anyone happen to know who made these external strikers?

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm







I imagine it's either Paccard or Clock-o-Matic, as the latter is the manufacturer of the controller, and the chap who installed them is the Australian agent for the former. But it's also possible that they are from a third-party supplier. I don't remember seeing any names on them.

I was puzzled to see the clapper appears to be welded to its shaft, which suggests it is not a cast item. Turning up clappers and welding them to shafts seems like an expensive way to go about it. But then it occurred to me that maybe the casting model was made by welding a clapper to a shaft, and we are seeing a casting of a weld! (I get my flute keys cast, from models I forge by hand. I spend a lot of time getting the finish on the model as good as I can, as it then saves time tidying up the keys cast from that model. But I guess no-one is going to be looking at these strikers, so tidying up the weld isn't important.)

Terry

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Last edited by [TerryMcGee](#) on Mon Mar 25, 2013 7:00 am, edited 1 time in total.

### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Mon Mar 25, 2013 6:55 am

I don't know for sure, but the striker action resembles Clock-O-Matic, all right. (The striker actions, though not the strikers, at Ball State are Clock-O-Matic.) They supply strikers for many other companies, including Taylor and Verdin (the latter being a US company that handles Petit & Fritsen bells).

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Fri Mar 29, 2013 6:11 am

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012

OK, I did the recording tonight, choosing one bell, playing forte in all cases, "staccato" touch and "legato" touch. Three sets of those. One with the clapper having some wear (not a lot - I turn the clappers every year), one with a fresh strike spot, and one with the clapper ball raised from its initial position (11 5/16 of an inch from the inside of the bell head to 10 9/16 - that's as high as it would go. The note is f#2 (keyed to g2). I can record more if you need, but I do think there will be some revealing results. The bell has two roller-bars, by the way, along with a return spring. I have e-mailed the sound files to Terry.

4:20 pm

### Re: Comparison between internal and external clappers

by **FrancesNewell** on Fri Mar 29, 2013 8:54 pm

Hey, I want to hear them too!

Could you please put them up here or e-mail them to me?

You know I am digging into how much difference in sounds by articulations we can actually get out of a carillon!

**FrancesNewell**

Posts: 69

Joined: Sat Dec 29, 2012  
1:55 pm

### Re: Comparison between internal and external clappers

by **JohnGouwens** on Fri Mar 29, 2013 10:51 pm

If Terry doesn't post them, I will. Frances, I think in terms of listening it is much easier to hear the difference in a passage than it is on a single note. For that, my video, "First Lesson at the Carillon" is a good resource.

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

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76 posts • Page 7 of 8 • 1 ... 4 5 6 7 8

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## Comparison between internal and external clappers

Moderator: JohnGouwens

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76 posts • Page 8 of 8 • [1](#) ... [4](#) [5](#) [6](#) [7](#) [8](#)

### Re: Comparison between internal and external clappers

by [FrancesNewell](#) on Sat Mar 30, 2013 12:07 am

Indeed it is! I've listened to your video and watched it with great interest. I'm still eager to hear your latest demonstration!

[FrancesNewell](#)
 Posts: 69  
 Joined: Sat Dec 29, 2012  
 1:55 pm

### Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Sat Mar 30, 2013 5:06 pm

For those of you who don't know my "First Lesson at the Carillon" video, I offer the following link. It is an enormous file, because we were after a high sound quality, so you could really hear what was happening to the sound. I spend a whole lot of time on the staccato vs legato touch, starting at 9:42. If you have a great broadband connection, you can stream this; otherwise, download and find something else to do for awhile.

<http://carillon.vrvisuals.com/FirstLesson.html>

Here's my description of it, excerpted from "Playing the Carillon: An Introductory Method" (pub. GCNA, but (c) John Gouwens)

(following other commentary about technique . . .)

The wrist is involved throughout, but most of the effort should consist of directing the weight of the arm through the wrist and hands to the keys. In louder playing, where the stroke must ultimately be rapid, it is often effective to commence with a more conspicuous forward motion, which will cause a more gradual acceleration at the beginning. It is much like the advice many piano teachers have given (not the least of whom was Rachmaninoff) in telling the student to "play into the piano." On either instrument, the goal is a warm, resonant tone. As with piano technique there are occasions when a snappier "staccato" touch, with more emphasis on the wrist, is used, but on carillon in particular, it is more of a special effect: the resulting sound, particularly in the treble range, leads to a shorter decay time in the bells. The latter touch would be used when a more crisp effect is sought, particularly in music involving harmonic changes that would otherwise sound cloudy. Staccato touch is also often

[JohnGouwens](#)
 Posts: 236  
 Joined: Tue Nov 27, 2012  
 4:20 pm

necessary for very rapid playing, especially at soft dynamic levels. The difference in the sound between the "staccato" touch and the more conventional arm-weight touch is often subtle. There are three examples in this book in which a staccato touch is useful: the Scherzetto (page 13), Polonaise (page 18), and the second In dulci júbilo setting (page 56). In the Handel Clock Music, Set 2, No. 6 (page 10), there are several places where the player should make a point to use a legato touch on longer melody notes; meanwhile, a shallow staccato touch should be used in the left hand. The quick, snappy touch used for a for a very short stroke (about one fourth of the distance the key travels) allows for rapid, soft playing as well as producing a shorter decay in the sound.

## Re: Comparison between internal and external clappers

by **TerryMcGee** on Sun Apr 07, 2013 12:12 am

Now, I've come up with a fiendish scheme to be able to compare total bell decays and total bell less the Hum decays, which will be useful in trying to detect changes in note length, as well as the impact of different clappers. That now gives us quite an armory of tools, so I thought it would be good to put up an article on that. You'll find quite a bit of what we've talked about above, but the new stuff as well. So have a look at it and see what you think.

Gideon, it does seem to reinforce my assertion that the sound made by the external clapper is dying out about twice as quickly as that made by the internal clapper. I've made a suggestion in the article about why that might be, but let's see if you find it persuasive.

Having (hopefully!) established an acceptable methodology using the boldly different sounds we hear on these clappers, I can then go ahead and look at John's more subtly-differing recordings.

[http://www.mcgee-flutes.com/External\\_versus\\_Internal\\_clappers.htm](http://www.mcgee-flutes.com/External_versus_Internal_clappers.htm)

Let me know if you find any typos, clangers, etc!

Terry

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

## Re: Comparison between internal and external clappers

by **JohnGouwens** on Sun Apr 07, 2013 12:18 am

What about all those samples I sent you?

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Comparison between internal and external clappers

by **TerryMcGee** on Sun Apr 07, 2013 2:56 am

They're next, providing we're all happy with the approach on calculating and presenting overall decay (Section 5 in the article). It makes sense to develop our understandings on the easily discernible (and there isn't much as easily discernible as my Bathurst recordings!), then shift to more subtle cases.

I thought I'd do your clapper too high vs clapper right height example next, as the sound difference is readily discernible. That will test the approach further. Then the some wear vs fresh face pair. I'm still not sure we can discern anything in the legato/staccato case, but by then I should have my techniques under control. Or have thrown them out the window in despair!

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

I think we can probably get away with just the Decay analysis (Section 4) and the Decay comparison (section 5), as between them they draw attention to any different partials, differing levels of the partials, differing decays of the partials and differing decay of the whole bell or whole bell less Hum. That's a pretty comprehensive analysis in only a few graphs. But let's see.

Terry

## Re: Comparison between internal and external clappers

by [JohnGouwens](#) on Sun Apr 07, 2013 5:02 am

I'll sure look forward to that. If it turns out that the "staccato" vs "legato" is a similar tonal "footprint" but with shorter decay characteristics, that isn't bad news at all.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

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## Electric Keyboards

Moderator: JohnGouwens

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### Electric Keyboards

by [JohnGouwens](#) on Tue Jan 01, 2013 9:45 pm

In the Fall 2012 issue of Carillon News, Carlo van Ulft contributed an interesting column, in large part sounding a note of caution, about the recent portable carillons with electric actions that (purportedly) offer dynamic sensitivity. I wrote a big "Letter to the Editor" in response, but honestly, this is best as a discussion topic. I won't reproduce Carlo's column here. You can look it up online easily enough. I also reacted to Margo Halsted's column about calling ourselves "Carillon Musicians of North America," and calling ourselves "carillonists." I put both of these in the same letter to the editor, but here I'll put the electric keyboards, and you can find my reaction to Margo's column under "Guild Business."

Electric Keyboards?

In smaller circles of colleagues, I've commented on this before, but the time has probably come to air this more broadly. I certainly can appreciate the advantages Carlo cites about flexibility of bell placement, and also of placement of the console or keyboard, that an electrical connection between key and clapper offers. He rightly points out the direction such development might ultimately go, though I honestly don't see how we carillonneurs can prevent the bellfounders (and the bongatron manufacturers) from pursuing further development.

There is a very important point that he didn't touch on, and that's where I center my attention. The manner in which one depresses the key makes a dramatic difference in the sonority one gets from the carillon. Many who play, and teach, the carillon are sadly oblivious to this, though the indications you see for "staccato" at times in the music of, for example, Ronald Barnes, indicates that some are aware that one can make a difference.

For me, the real epiphany came in my college years, at the University of Michigan. On two Mondays (may even have been consecutive Mondays), I heard Jacques Lannoy (Douai, France) play a recital, and subsequently heard a recital by one of the most famous Dutch carillonneurs

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

(who I will refrain from mentioning here for reasons that will be obvious). Particularly in the condition it was in at that time, the Baird Memorial Carillon had major problems with treble bells that didn't ring out well - just clunking. Jacques Lannoy managed to draw a remarkably singing, lyric sound out of the instrument - not eliminating its problems, admittedly, but making it sound astonishingly good. He used a technique that involved considerable forward movement at the beginning of a stroke, "Like a boxer," as he himself said. Then came the Dutch recital. Unbelievable! It sounded as if somebody had wrapped tape around all the bells! The clunkiness was terrible. (It wasn't worse than I had heard a few others do there, but it was pretty much equal with the worst of them.) Ever since that formative moment, I have worked to develop and improve my own control over the sonority I draw from any carillon I encounter. Anybody who has ever taken a carillon lesson with me will vouch for the priority I give to this matter. It is described in detail in "Playing the Carillon: An Introductory Method," with the early chapter: III. Very Basic Playing - Striving for a Beautiful Tone. Video demonstrations of technique that several of us did at Culver congresses in 1985 and in 2004 demonstrated this difference as well. Soon, I will have an online video, with the best audio quality I could arrange to show the difference, in which I cover that point, demonstrating it in several contexts. See for yourself! There are times when it is genuinely useful to use a more "martellato" or "staccato" touch on the carillon, but the most dramatic examples tend to involve passages that use both. In the Etude by Gary White, for example, the accented notes constitute a melody of sorts. By intentionally using a more "legato" touch on those accented notes, the listener can perceive the resulting melodic phrase quite clearly, "connecting the dots," as it were. (Since the Etude is the second piece in the method book, even a beginning carillon student is introduced to all that.)

None of this is particularly different from what a good piano teacher imparts to a student, though as you might guess, I emphasize it more with my piano students than many teachers would. Accomplished pianists often speak of these differences as "tone color," and there's a whole lot more to it than dynamic level. (In the piano, there is also the often-subtle use of the sustaining pedal, but that is beside the point for us.) MIDI keyboards, even the finest among them, are measuring only one thing: the time interval between two contact points. If the time interval is faster, the note is sounded more loudly; if slower, it is sounded more softly. There is nothing in the MIDI keyboard that measures or senses whether you began a note suddenly or jarringly, or whether you had a smooth acceleration up to speed; it measures only that time interval between the two points.

Will somebody, some day, create an electronic means to recreate subtler details of touch? It seems probable, as it would be related to the servo-pneumatic actions fitted to some larger tracker organs. Those rely on more of an "analog" than a "digital" control, in the case of Fisk organs actually a mechanical connection acting on the admission of wind into the pneumatics. Could it be done today for the carillon? Maybe it could, but not with a MIDI interface as we know it. Have any of you who are accomplished pianists ever been able to coax all the same nuances out of the finest digital "piano" you ever encountered that you could out of a fine Steinway? I know I've played on some fine digital pianos, but never found one that came close to offering that.

As you might guess, I am no advocate of digital (bongatron) practice consoles either, as they similarly make no differentiation for your touch, nor do they properly address problems many players have with not properly finishing a keystroke. The touch difference you make with tone bars isn't the same as with the bells, but it is closer, and you find out in a hurry if you didn't finish the stroke properly.

Any of us who has dealt with electric strikers on a carillon is aware that even when no attempt is made to incorporate a dynamic difference, simple wear and tear throws an instrument out of regulation, so that some notes are very loud and harsh, and others barely

sound. (The latter, by the way, is often because the clapper contact point has worn down, making it necessary to adjust the stop point on the striker action.) The challenges of keeping an electric action regulated enough for a dynamically-flat performances are significant enough; think how much more complex the upkeep would be to regulate electric strikers that are supposed to convey dynamics, let alone other nuances of touch! That might not be a major hardship on a small, portable instrument (such as the Russian instrument, or the one Frank Steijns owns), but imagine having to fuss with all this on a frame up in a tower! (I should quickly point out that Boudewijn Zwart's "Bell Moods" portable carillon and the "Bronzen Piano" now being made for Koen van Assche and Anna-Maria Reverte both have mechanical connections, so though the touch will undoubtedly be different from a tower carillon, both offer all the sensitivity and range of nuance one might want.) I suspect that the technology it would take to build and maintain an electric action for bells that offers that level of control would be complicated and expensive enough to keep it from ever offering a cheaper alternative to a good mechanical action.

My friend Carlo is certainly right that in the existing carillons with "baton keyboards" fitted to electric actions, the only contribution those keyboards make is the "circus act" element - though honestly, it's not a bad thing to have an accessible way for people to see how somebody plays that carillon up in the tower. (Incidentally, as I discovered playing there last August, Frank's carillon in Weert is fitted with video cameras and several monitors on the ground near the church, so that people can see what the player is doing. That serves a similarly worthy purpose.) I note that some visible carillonneurs indeed turn what they do into more of an "act" than a musical performance, and some of them freely say so.

As I read Carlo's column, I was thinking, "What's next? Is he going to promote bongatrons?" He pointed out, rightly in my opinion, that such developments inevitably lead to bongatrons. I don't think the typewriter analogy quite works, since typists were never expecting to convey nuances of expression by the manner in which they pressed the keys, but if such bongatrons took hold, it could indeed doom the bellfounders! Personally, I believe this won't ultimately happen. Even with all the improvements that have been made to loudspeakers over the years, the physical presence of bells (as with organ pipes) still makes an important difference. That, and the life expectancy of bongatrons, still makes the case strong for the traditional carillon.

Carlo's reference to organists auditioning sounds is interesting. Remember that for those tests, people are hearing both the pipes and the imitation by way of a loudspeaker. That said, I have yet to hear a recording of even the fanciest electronic "organ" (and believe me, I'm on their mailing lists) that can approach the beauty and effectiveness of a recording of a fine pipe organ. Also, when one hears the whole instrument together, the difference is more pronounced, just as when one is in a large room where all the windows are of a very faint green tint - in one window, you wouldn't notice it, but when all the light in the room is influenced by it, the difference is dramatic. I think I can safely say that nearly all of us who are carillonneurs passionately believe in the traditional instrument, and would do anything to help protect it!

- John Gouwens

OK, you all! Comments?

## Re: Electric Keyboards

by [FrancesNewell](#) on Thu Jan 03, 2013 2:26 am

John, I've been bugging you to hurry up and give us your video demonstration! I really look forward to it

For me, carillon playing is very organic.

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm



In other words, the less there is between me and my bells, the better.  
I'm partial to the old-fashioned mechanical action that goes straight from my touch to the wire, then the clapper!  
We can get the best sound by maintaining our carillons well.  
I also know that electrical parts break down, have power fluctuations, and if they are invalid with computers, then there is more that can get between you and your bells!  
I just like the natural touch!  
Call me a curmudgeon!

## Re: Electric Keyboards

by **JohnGouwens** on Thu Jan 03, 2013 2:50 am

Good points, Frances! More than once, I've played despite a power failure, too!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

## Re: Electric Keyboards

by **CarlSZimmerman** on Thu Jan 03, 2013 6:15 am

This reminds me of an incident at a Congress a few years ago. One of our young players asserted that from the perspective of physics, there are only two variables that a carillon player can control - when the clapper strikes, and how fast it is moving when it does so. One of our senior masters of the art was quite shocked at this assertion, and began to assert very different things, all of which were from the perspective of the player. Fortunately, the situation didn't degenerate into a pointless argument. Unfortunately, no one (including myself!) was quick-witted enough to clarify the apparent disagreement at the time, and to show how both perspectives are actually correct.

In retrospect, though, the distinction is obvious. As musicians, we don't think in terms of the moving parts at the distant end of the musical machinery. Instead, we think about how we interact with the nearer end of the machinery. Even then, we don't usually think directly about the details of how the various parts of our bodies move, but in more abstract terms of how we can make the instrument convey the musical concepts which a piece of music (or an improvisation) puts into our minds. If we do think explicitly about how to move our hands or feet, that's only a short-term process while we train those hands and feet to do the "right things" automatically, and ultimately to make the clappers strike at the right time with the right velocity.

The electric-keyboard carillon, like the electric-keyboard piano, deprives the player of half the physical control that's available in the traditional instrument. The player has no individual control over how fast the carillon clapper moves, nor the loudness of the individual piano note - only the timing of when a note starts and perhaps also the uniform loudness of all notes (assuming some sort of swell pedal). Throw in the significant difference between the baton keyboard and the ivory keyboard and it becomes evident that the electric-keyboard carillon is literally a different instrument from the traditional-keyboard carillon.

There have been hybridization attempts - baton keyboards fronting electric actions, in an attempt to make the playing techniques developed by traditional carillonists relevant to electric actions. These have been unsatisfactory for multiple reasons, not least of which is that it seems to be impossible to imitate the effects of clapper inertia with any non-inertial mechanism.

So while it is theoretically possible to make an electric striker action in which both velocity and timing can be controlled, there appears to be no practical way to deliver full control of

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012  
8:02 pm  
Location: Saint Louis,  
Missouri, USA



such an action into the hands of a musician. While such actions can be controlled by computer (with a non-MIDI interface, to be sure), and can produce a charming sound on small bells, they are unlikely to attract audiences in the same way that live performances do. (In last year's highly successful publicity efforts, the St. Louis Symphony [www.stlsymphony.org] proclaimed "You have to hear it live!") Video relays from the tower to the ground have proven quite powerful in educating audiences, and I suggest that we need to do more of this.

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



### Re: Electric Keyboards

by **FrancesNewell** on Thu Jan 03, 2013 1:39 pm

Absolutely, Carl, The human element is essential. Regardless of HOW MUCH OR LITTLE people may know about the carillon, listeners can tell the difference!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm



### Re: Electric Keyboards

by **JohnGouwens** on Fri Jan 04, 2013 5:17 am

If I hadn't had to leave before that presentation happened in 2008, I would have pounced on that. As it was he and I had some correspondence about it. I even recorded demonstrations of the difference - blind test, good recording quality - but never heard more from him after I sent them. (I suspect he lost interest in being proven wrong.) As I understand it, there was a prominent Belgian as well as a prominent American who challenged him. As Milford said in the interview (that Bulletin article I did with him), way too many people don't listen to what they produce when they play. Again, soon I will have a video up about it.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Electric Keyboards

by **Gideon Bodden** on Fri Jan 04, 2013 2:28 pm

Looking forward to the video!

**Gideon Bodden**

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am



### Re: Electric Keyboards

by **JohnGouwens** on Fri Jan 11, 2013 2:17 am

OK, here's the link!

<http://carillon.vrvisuals.com>

This will take you to a screen where you can choose between "Composing for the Carillon" and "First Lesson at the Carillon." I'm finding that Firefox isn't letting me open the file. Google Chrome is a little better. It's best to download it, but it is a big file. The video takes about 25 minutes. Enjoy!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Electric Keyboards

by **FrancesNewell** on Sat Jan 12, 2013 12:01 pm

[b]John, I saw both of your videos. They are wonderfully enlightening! Thank-you for such a special contribution to our art form!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm



### Re: Electric Keyboards

by

**JohnGouwens**

by [JohnGouwens](#) on Sun Jan 13, 2013 6:01 am

Many thanks, Frances! You can hopefully see the point I'm making very clearly about the touch differentiation.

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



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## Electric Keyboards

Moderator: JohnGouwens

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### Re: Electric Keyboards

by **FrancesNewell** on Thu Apr 04, 2013 1:37 am

[b]Saw your article in carillon News.

When I throw a mechanical clapper, one without any electronics, I FEEL the weight of the bell that I am playing; not just the weight of the clapper, but the bell itself. I need that connection! It influences the way I play each bell and reminds me, with every keystroke, that I am reaching a whole community.

The farther away we get from that, the less we know about the true effect of our playing! I speak as one who has to settle for a Midi keyboard hooked up to carillon soundfonts for 9 months per year. you can bet that I make a lot of adjustments to my playing and composing when I get back to my beloved carillon and not only HEAR my bells, but FEEL them!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

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## Down-wires

Moderator: JohnGouwens

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### Down-wires

by [TerryMcGee](#) on Tue Feb 26, 2013 10:39 pm

Hi all

Interested in hearing opinions on the perceived merits or otherwise of various down-wire materials. I'm aware of solid stainless-steel rod (or, if you prefer the term, wire), flexible stainless-steel multi-strand cable, and carbon-fibre rod or tube. Perhaps there are other contenders? What do we like, or dislike, and why?

Terry

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

### Re: Down-wires

by [JohnGouwens](#) on Wed Feb 27, 2013 12:18 am

I have encountered all three. One of the big problems with most down wires is extraneous movement, effectively shortening the wire. In my experience, the worst from that point of view is the flexible, multi-strand cable. Particularly when playing a trill or tremolando that involves an acceleration as you play it, at some point you will hit that point that makes the wires jump way out of line. The braided cable is easy to install, though not necessarily so easy for somebody onsite to repair. That, for me, eliminates that choice. I have seen some really terrible examples, in once case with the cables visibly flapping all over even in the playing cabin. Ridiculous!

In some situations, we are stuck with long vertical runs to the top tier of the frame. That is a particularly nasty problem when the trebles have been placed at the top of the frame. They are the most sensitive to the "drag" introduced by the mass of long wires. In that application, carbon fibre rods provide the best answer. They also can slop around at times, but nowhere near as much as braided cable. It is critical, however, that **somewhere** along the line there must be a connection that allows some play. Many carillonneurs use a technique that relies on some "play" at the bottom of the stroke, and if all the connections are rigid, you run the risk

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

either of the note not sounding at all or holding the clapper fast to the bell. The first (so far as I know) carbon fibre setup was Chambery (Paccard), and they discovered that problem. By making one connection allowing play, right where the horizontal wire connects to the clapper, they solved that problem. Berea College (a Verdin installation using carbon fibre rods), all the connections are rigid, and at the 2003 GCNA congress, I heard several players mash or deaden notes because of that. (My particular technique involves a close adjustment, and making a point to get right off, so I don't have problems with that carillon.) I do have one reservation, though: the connected depends on the hardware at the ends (where it connects to other parts) being fixed with epoxy glue. If something strips or breaks, there is no such thing as a quick emergency fix! You need a whole new rod and hardware, and conditions that are "just so" for the epoxy to set.

I have seen one carillon where hollow but rigid aluminum tubes were used from turnbuckle to umbrella. The tended to bend, and also made a bit of their own noise. Forget that answer, and it wouldn't be practical to do a long run with that.

That leaves solid wire. That can work well if it has enough wire guides and is a stiff enough grade of wire. There is also the issue of joints where wires are hooked together. Percival Price pioneered putting in rigid connections - a sleeve with two setscrews. You fed the straight end of the two wires in, and tightened the setscrews. More recently, Gideon Bodden has done something similar, also using heavier grade of wire, 4mm (about a #7 wire in US standards). In his connection, the horizontal connection is done with a synthetic braided material called Dyneema, which is pliable but does not set up a vibration. That works very well, and on carillons where he's applied it, makes the trebles ring out noticeably better than before. If I were ordering a new carillon, that is what I would request.

I look forward to seeing what others say!



## Re: Down-wires

by [TerryMcGee](#) on Wed Feb 27, 2013 10:46 pm

Woah, thanks for the very fulsome response, John. Like you, I'd be keen to hear from others. As we know, carillons vary enormously, and differing situations may call for different solutions. It's good to be able to discern the underlying principles, AND discern how much influence they are having in different circumstances.

John is clearly not happy with flexible cable, which is what we have at Canberra and Sydney. I'm very interested to hear more views in favour or against that option.

I take John's point about repairing carbon fibre if a breakage occurs. Anyone with a lot of experience with carbon fibre down-wires able to tell us whether that is a real issue or is breakage something that doesn't actually happen? The weight saving is certainly impressive, about 1/6th of the weight of stainless steel. Any idea what diameter tubing is typically used? Tubing or rod? I imagine if tubing is used, joining lengths would be as simple as gluing in a dowel of the same stuff at the joints? And if rod, gluing the two ends into a carbon fibre sleeve?

John, with Percival Price's approach, the sleeve with two set screws, am I right in assuming the two sections of wire end up end-to-end, rather than side-by-side for a bit? Otherwise I'd imagine you could just overlap the ends and put on a pair of swage fittings. Percival's aim, I imagine, is to keep the forces in line rather than to encourage flexing?

Terry



**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

## Re: Down-wires

by [JohnGouwens](#) on Wed Feb 27, 2013 11:07 pm

What I have seen at Berea and Chambéry (Verdin and Paccard, respectively) was carbon fibre rod, not tubing. IT was maybe (guessing - not measured) 3/16 of an inch, maybe more.

I never had a conversation with Percival about his intentions on those linkings. That was what was in place (now long gone) when I was a student at Michigan. The wires were end-to-end, yes. I would guess that the intention was to eliminate the sloppiness of the overlapping loops, as wire guides still addressed keeping them straight up and down. (I don't see any way to avoid those, despite the drag they inevitably introduce.)

This actually opens another can of worms! There are a couple of alternative forms of transmission that eliminate nearly all the mass from the action, one of which involves braided cables passing over pulleys. The ones I've played on are *\*awful!\** I like having a bit of weight to "throw," and in fact rely on being able to get a key to follow through on its own once I've started it for rapid playing, loud and soft. The pulley & cable actions I've run into don't do that well at all. (They also just feel cheap!)

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



## Re: Down-wires

by [JohnGouwens](#) on Wed Feb 27, 2013 11:15 pm

One of my consulting jobs was the La Porte carillon (2004 Petit & Fritsen). P&F seemed to want to use flexible cabling for down wires. I insisted on solid wire. When installing, though, they wired three notes (not near each other, scattered) with cables to see if I could tell, and what I thought. I identified one correctly, but it wasn't easy to tell. Once they did tell me, I had an interesting experience with them. That carillon is beautifully engineered, and the cables weren't causing problems there the way the other cases I describe do. The most apparent difference is that the cables "softened" the sensation at the key of what is happening at the clapper. With a solid wire, I am aware of the behavior of the clapper as it contacts the bell, which helps me control soft playing, as well as tremolos and trills. The braided cables seemed to absorb or suppress that nuance, so I couldn't get the same level of control. Incidentally, that sensation is also very helpful when adjusting turnbuckles.

I do know that when I was discussing the carbon fibre rods with Philippe Paccard, I mentioned my concern about the difficulty of repairing them, and at the time he agreed with me about that. On one of their jobs (Concord College, Athens, West Virginia) they had a problem with a couple of those connections coming undone, so Philippe had them re-do all of those. So far as I know, they have held ever since, but again, if something happens, you are *\*really\** out of luck!

So, from my point of view, the carbon fibre rods are an excellent solution when the carillon design is faulty, with too-long vertical connections needed, but (and this overlaps with your other question) if the trebles are no more than 10 feet above the belfry floor, and the highest part of the frame is no more than maybe 25 feet (therefore no more than 20 feet of down wire length to the floor of the belfry), you don't need carbon fibre rods. I'd be interested, though, to hear from others. I know Paccard was convinced that that was a superior solution, and made that a pre-requisite for using their pneumatic automatic player system (which acts on the keys of the console, rather than involving additional hammers). Paccards also share my opinion about putting the treble bells close to the console!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



## Re: Down-wires

by [JohnGouwens](#) on Wed Feb 27, 2013 11:20 pm

[JohnGouwens](#)

Posts: 236

Oh, the joints - not sure what Verdin did, but Paccard drilled the ends of the rods, and glued in metal parts that were threaded. Other connections then screwed into those threads. They made all the rods to size, so there were no joints from one rod to another. I think the latter was the same at Berea also.

Joined: Tue Nov 27, 2012 4:20 pm

### Re: Down-wires

by [TerryMcGee](#) on Fri Mar 15, 2013 8:48 am

I am contemplating an experiment at Canberra - replacing some number of the flexible cables with stiff wire to gauge the carillonists' reactions. If you were to contemplate such an experiment, how many wires would you change? Would it be enough to swap just one to see if it has promise? If so, which one? Or, say a mid treble, a tenor and a bass? Or do you think to do a fair test you would need to do more? Would it be better to have a small group, say five adjacent notes, or more telling to space them out across the clavier?

How would you brief the carillonists - are there potential differences you'd want to draw to their attention, or should they simply go about their business and see how it impacts them?

Thoughts?

Terry

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Down-wires

by [FrancesNewell](#) on Fri Mar 15, 2013 11:53 pm

If you're going to use stiffer wire, I would suggest 5 adjacent notes in the upper range first. Hopefully, your carillonneur would still be able to play a smooth line after they adjust to the difference.

Please warn them! Give them a chance to pick a piece that they'd be willing to take a risk with.

Then you can get their reactions!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Down-wires

by [TerryMcGee](#) on Sat Mar 16, 2013 1:36 am

Warn them? Where's the fun in that?

Oh, OK, if I don't want to be found floating face-down in Lake Burley Griffin, bound with flexible down-wires and weighted down with old counterweights!

Thanks for the suggestion, Frances. Any other suggestions?

Terry

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Down-wires

by [JohnGouwens](#) on Mon Mar 18, 2013 5:48 pm

I disagree! Do not warn them. I think you'd need to change several, so you can factor out the other variables from note to note. I'd put them in a range that is played a lot - and have some larger and some smaller. Six should do the trick. I'd favor "white key" notes that get more use. From the second octave (well, OK, at Canberra, the top of the second octave), e, f, and g (above "middle c") and in the next octave (second-highest), f, g, and a. Leave it for a couple of weeks, THEN tell them you changed some, and ask if they can tell which ones without

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



looking. You can even give them a clue about it being white-key notes in the middle two octaves. If they can't tell, THEN tell them which ones, and try to get their honest reaction. They really should test these with trills and tremolandi, by the way, as that's where the flexible cable is least effective.



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19 posts • Page 1 of 2 • [1](#) [2](#)

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## Down-wires

Moderator: JohnGouwens

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19 posts • Page 2 of 2 • [1](#) [2](#)

### Re: Down-wires

 by [Gideon Bodden](#) on Mon Mar 18, 2013 6:26 pm

In order to get the full advantage of rigid down wires, it is necessary to have no hooked connections, so no bending of loops at the end of the wires. By the way, if you replace a flexible cable by a rigid wire, which weighs more than the cable, then you will have to adjust the return springs in order to end up with the same key pressure as before.

[Gideon Bodden](#)
 Posts: 25  
 Joined: Sun Dec 23, 2012  
 12:52 am

### Re: Down-wires

 by [TerryMcGee](#) on Mon Mar 18, 2013 9:16 pm

Just confirming that point, Gideon, am I right in interpreting that as the solid wire is swaged or wrapped tightly at both top of adjuster and to roller-bar crank? Or does there need to be a little looseness at the crank to allow for its small degree of rotation? But not a shackle?

The logic being that you want the roller bar "attached" to the baton for more intimate control?

Now, if I do this experiment, do I replace just the downwires, or do I need to replace the (currently flexible) pull-wires to the clapper tails at the same time? What's the preferred arrangement there? Shackles both ends, clapper end only, or other?

Terry

[TerryMcGee](#)
 Posts: 99  
 Joined: Fri Jan 11, 2013 9:32  
 pm

### Re: Down-wires

 by [JohnGouwens](#) on Mon Mar 18, 2013 11:32 pm

Some of this could get pricey for what is just an experiment. I agree with Gideon that you'd get better results with all rigid connections. (I'm not sure what you'll do about the wire going to the turnbuckles, though! Hard to hide that.) The more traditional arrangement (as in the original Canberra installation) is a series of solid wires joined where necessary by loops.

[JohnGouwens](#)
 Posts: 236  
 Joined: Tue Nov 27, 2012  
 4:20 pm

Gideon is right that a single solid wire is greatly preferable, but that might have to wait for a larger, funded project.

## Re: Down-wires

by **FrancesNewell** on Tue Mar 19, 2013 12:35 am

I have to ask: is the difference in the wires any danger to your carillon?  
Could it pose an imbalance that could damage it?  
How much tension will be in those stiffer wires?  
Enlighten me please 😊

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

## Re: Down-wires

by **TerryMcGee** on Tue Mar 19, 2013 1:19 am

“ JohnGouwens wrote:

Some of this could get pricey for what is just an experiment. I agree with Gideon that you'd get better results with all rigid connections. (I'm not sure what you'll do about the wire going to the turnbuckles, though! Hard to hide that.) The more traditional arrangement (as in the original Canberra installation) is a series of solid wires joined where necessary by loops. Gideon is right that a single solid wire is greatly preferable, but that might have to wait for a larger, funded project.

Yes, there is some irony involved here. Straightened stainless steel wire isn't very expensive, but it doesn't grow on trees. The supplier's "minimum order" is not much less than the cost of enough to do the whole carillon! I have to think my way through that conundrum!

Perhaps I'm being silly wanting to do the experiment - I should just take it on faith that everyone else seems to prefer solid! Still thinking.... (It can be slow work!)

And yes, pretty obvious to the player which are the solid wires, unless I hang a little curtain, and who is going to be able to resist taking a peek?

(I can resist anything except temptation - Oscar Wilde)

I am reminded of a 19th century flute player who came up with what he thought was a better foot-joint keying system. Afraid that his contemporaries would steal his idea during concerts, he arranged a little curtain on the foot to disguise the mechanics! We have words for that sort of person they probably didn't have then.

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32  
pm

## Re: Down-wires

by **TerryMcGee** on Tue Mar 19, 2013 1:27 am

“ FrancesNewell wrote:

I have to ask: is the difference in the wires any danger to your carillon?  
Could it pose an imbalance that could damage it?  
How much tension will be in those stiffer wires?  
Enlighten me please 😊

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32  
pm

No danger, Frances. Firstly, the Canberra carillon originally had solid wire, the flexible wire was installed in a later refurbishment. But secondly, the wires are not under tension other than their own weight and the weight of the batons. It's not like say guitar strings, where the strings are under considerable tension, and moving to a thicker grade than the maker intended could dramatically up the overall force and bring very sad consequences.

Good to ask such questions though. Rather than the other approach: "It seemed like a good idea at the time"!

Terry

### Re: Down-wires

by [FrancesNewell](#) on Tue Mar 19, 2013 11:16 am

Terry, You got me! I've been a guitarist for decades! When I have to put in a new string, I am very sensitive to thickness, gauge, and composition of each string. So is my guitar neck! I'm glad to hear that your carillon frame can withstand the tension of your new wires!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Down-wires

by [JohnGouwens](#) on Tue Mar 19, 2013 3:59 pm

I would add that the down wires are held in tension more by the clapper weight and the return springs than by the keys. The keys, after all, are at their top "at rest" position, and inevitably, there is more tension than that from the clapper and spring or the key wouldn't stay up. The framework isn't sensitive to changes in the down wires, though. If you order enough wiring to set up Bathurst, that's the time to order a few spares for a Canberra experiment.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Down-wires

by [JohnGouwens](#) on Sat Mar 30, 2013 6:18 am

Incidentally, I'm checking with some organbuilder friends about what they do for low-friction bushing situations (sides of keys, etc.) and have found that two of the major American builders of tracker organs are now using carbon fibre rods in lieu of either the wood or metal they used to use. Their carbon fibre rods are MUCH smaller than what I've seen used in a carillon, but I'm inquiring of them about how they attach them to things also. If they have managed to get the "bugs" out of dealing with carbon fibre rods, that could be the solution of choice!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

◀ [Previous](#)

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19 posts • [Page 2 of 2](#) • [1](#) [2](#)

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## How long is too long?

Moderator: JohnGouwens

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15 posts • Page 1 of 2 • 1 2

### How long is too long?

by TerryMcGee on Wed Feb 27, 2013 5:28 am

John Gouwens, in responding to another post, made reference to long down-wires, particularly where the trebles are at the top of the frame. (I've started a new post as I don't want to derail that conversation.) But I wonder if we would find agreement on what defines ideal, medium, long, and catastrophic lengths of down-wires? Anyone care to kick off the bidding?

Would we find agreement on the symptoms? Is it only the trebles we need to be concerned with, or does the noticeable effects go further to the left than that?

(Now if you're worried about falling off the frame holding one end of the tape measure, just measure or estimate the distance between two steadies, and multiply by the number of gaps between the steadies up to the treble bell level. Then add the bits under the lowest steady and from the ceiling of the playing room down to the adjusters.)

Terry

TerryMcGee

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: How long is too long?

by JohnGouwens on Wed Feb 27, 2013 5:33 am

NOTE: There are enough responses in this thread so that the more recent ones are on a second page. Please go there to see the latest.

Inevitably, the issues of how heavy your largest bells are, and how well the structure can accommodate heavy bells way up high are factors. Also, many carillons, especially in Europe, have some bass bells below the playing cabin, with the rest being above. The transmissions is a little more complicated that way, it becomes much easier to accommodate the treble bells

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

close to the console if the large bells are either much higher in the frame or in a lower belfry. It has certainly been done! The carillon at Indiana University has its largest bells high up in the frame.

[http://www.bloomingpedia.org/wiki/Arthur\\_R.\\_Metz\\_Memorial\\_Carillon](http://www.bloomingpedia.org/wiki/Arthur_R._Metz_Memorial_Carillon)

Mind you, that is a terrible installation in many other ways!

The treble bells have the lightest clappers as well as the lightest bells, and therefore are the most sensitive to any complication of the action that slows the clappers returning following a stroke. Also, it is in the treble range that you most need to be able to do good trills and tremolandi, so again, the simpler and more direct you can make the transmission to trebles, the better. Therefore, the closer you can get your top octave to the console, the better, **provided** they are up high enough to carry well to the ground. Smaller bells project their sound more directionally than do the large bells, so if you are in, for example, an 80-foot tower, if the top octave of bells is only four feet above the belfry floor, those bells will barely be heard on the ground. So, the trebles need to be high enough so that there are sight lines from the bells to where listeners would be. Some designers of carillons put trebles way up high on the frame for that reason. In my experience, that always compromises how well those bells ring. Since Terry is asking this, I will address this toward the Canberra carillon - 53-bell "grand" carillon, with an F# bourdon of some 13,000 pounds, keyed to G. That was a twin to the Kansas carillon originally, so I am very familiar with it. The four largest bells take a lot of headroom, and if they are at the low end of the frame, but above the console, you inevitably have too-long down wires for the trebles, even if they are the very next layer. It is major surgery to re-arrange an existing carillon, of course, but since you asked the question about what is the best ultimate solution, if a carillon that size has the four largest bells below the playing cabin, with the rest of the instrument above, with trebles starting maybe 8-12 feet above the playing cabin roof (depending on sight lines), then if you have the larger bells progressively higher in the frame, with low "C" at the highest level, that's the best you can really do. Also, that way, the large bells don't "mask" tonal egress of smaller bells.

To your question, are long wire runs less of a problem on larger bells, most definitely. The heavier clappers keep the action more taught, the larger bells are less prone to "clunking" if a clapper doesn't rebound as quickly as it should, and we simply don't do that much really rapid playing in the bass. Assuming you're not dealing with an inordinately narrow tower, there's no reason any wires to bells above the playing cabin should be longer than 20 feet, even to low C. Wires going below, to the four largest, can be longer, but that isn't really a problem in that range.

Those are my thoughts on the matter!



## Re: How long is too long?

by [TerryMcGee](#) on Thu Feb 28, 2013 12:11 am

Thanks John, fulsome as ever! I can see you are a proximate trebles extremist of a very high order!

Now it's not actually Canberra I had in mind (I can imagine the reaction I'd get if I suggested moving bells around as well as all the other things on my agenda!). I'm talking of adjusters to treble transmission bar lengths of around 10.5 metres, or 35 feet. So let me reverse my question: Is 35 feet "long" or "catastrophic"?

I've just done some maths (hopefully accurate - feel free to check!) to compare the weights of the clapper and the wire. The C6 clapper is pearshaped, about 55mm diameter and 85mm high. I've taken that (as a first approximation) as a sphere of the average diameter, 67.5mm, giving me a volume of 0.000161m<sup>3</sup> and a mass of about 1.2KG, or 2.6lbs. The wire, 10.5

**TerryMcGee**

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

metres long and 2.25mm diameter gives me a volume of 0.000042m<sup>3</sup>, and a mass of 0.32Kg or 0.71lbs. So even that great length of rod appears only to reach 27.5% of the mass of the clapper. (Someone please check that maths!)

So that doesn't seem so bad on the face of it, especially when we remember we also have to add the combined mass of the down crank, down wire, umbrella, adjusters and baton.

Is it possible though that weight or its inertia is not the only or real issue? That perhaps it's the flexibility or some other factor of the long down-wire that is having increasing effect as clappers get lighter? Anyway, back to my revised question: Is 35 feet "long" or "catastrophic"? Can someone with a similar or even longer length of down-wire to the trebles comment?

Terry

### Re: How long is too long?

by **JohnGouwens** on Thu Feb 28, 2013 3:59 am

I will not pretend that I could check your math, my friend. Here's a question, though - are those clappers straight-shafted or do they have an elbow bend in them? If the latter, the clapper is moving too much laterally, and not enough vertically. It reduces the ability of the clapper to rebound - or to recover from a keystroke. 35 feet for treble bells on a Taylor - I'd call that trouble, yes. Not so hard to test, though. Take a couple of the worst bells, disconnect the down wires from them, and connect a couple of short wires to clevises on the same arm. Give each a tug. Does it sound better? I'll bet it sounds a lot better!

So, is this for Sydney or Bathurst?

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: How long is too long?

by **TerryMcGee** on Thu Feb 28, 2013 7:23 am

The trebles are straight, hinged from centre. The basses are bent, and hinged from crownstaples increasingly offset from centre towards the strike point as you go lower in pitch. So, yes, Bigelow's "scrape angle" issue is well-represented. As well as the pendulum effect you refer to.

Those figures were for Bathurst. It doesn't have any down wires at the moment, so not much scope for comparison! The original down-wires lie bent and tangled in two heaps in two separate rooms. It's not a pretty sight.

Now there is room at the bottom of the bell chamber to build a new playing cabin, but that would only reduce the down-wire length by 3.8 metres, 12.5 feet or about one third. But that might also introduce enough additional problems and expense to make the project non-viable at this time. I'm not sure the gains from reducing the wire length by that proportion are enough to risk the project. There are many other things on the wishlist - increase in range of bells, reduction in transposition, full weight straight clappers, etc etc. I'm inclined to think it would be better to get the installation actually working and then appraise where to go from there. The people of Bathurst have been waiting 75 years for this, and 2015 is their 200th birthday. Time is short and the list of jobs is long!

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: How long is too long?

by **JohnGouwens** on Thu Feb 28, 2013 12:19 pm

**JohnGouwens**

Posts: 236

Bathurst sounds like a prime candidate for carbon fibre rods.

Joined: Tue Nov 27, 2012  
4:20 pm



### Re: How long is too long?

by **FrancesNewell** on Thu Feb 28, 2013 3:54 pm

Terry  
What do you mean by reduction in transposition?  
Can you do that?  
Frances

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm



### Re: How long is too long?

by **JohnGouwens** on Thu Feb 28, 2013 4:36 pm

I think what he means is adding larger bells to bring the set closer to concert pitch. The Bathurst bells have never been connected to a manual carillon console, only played automatically or at least by electric or electro-pneumatic means. Now they are looking at making it into a proper carillon.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



### Re: How long is too long?

by **FrancesNewell** on Thu Feb 28, 2013 8:59 pm

How can adding new bells change the pitch of the bells that they already have?  
These are actual bells, right? Not computer-generated sounds?  
do the big overtones of larger bells make the other bells' resonances sound like they are on a higher or lower pitch?

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm



### Re: How long is too long?

by **TerryMcGee** on Thu Feb 28, 2013 9:27 pm

Sorry, Frances, I was trying to be economical in words, and went too far! You are exactly right, a bell is a bell and can't be retuned. But it can be relocated on the clavier, and other bells snuck in to replace it. Rather than talk about it here, I'll open a new topic, as I think it would be very interesting to hear views.

John, I'll check out carbon fibre prices. I live in fear....

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm



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## How long is too long?

Moderator: JohnGouwens

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15 posts • Page 2 of 2 • 1 2

### Re: How long is too long?

by **JohnGouwens** on Thu Feb 28, 2013 9:56 pm

Frances - that was what I was saying also - add lower bells, connect the lower of those to C, less high-pitched transposition. Remember, the transposition is a function of the console and transmission, not of the bells themselves.

Carbon Fibre - one vendor here told me once the price would be about the same to do steel wire or carbon fibre, though that surprises me. Let me know what you find.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: How long is too long?

by **FrancesNewell** on Thu Feb 28, 2013 10:44 pm

John,  
I seem to have a different idea of what the term "transposition" means.  
Would you elaborate on how transposition works on the carillon?

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: How long is too long?

by **JohnGouwens** on Thu Feb 28, 2013 11:10 pm

OK, a concert pitch carillon is one in which the pitch produced matches the pitch on the piano, so playing, let's say, A above middle c on that carillon produces a prime which is A-440. Many carillons are pitched higher or lower. One of the first postings in this group was from Gideon Bodden, cheering the fact that the Baird Memorial Carillon at the University of Michigan has been restored to its original transposition. Note C on the keyboard sounds an A-flat. The 12-ton bourdon sounds and E-flat, keyed to G. In 1986 or so, that carillon had been renovated and the action re-arranged (new console and all) so that the instrument no longer transposed a major third low, but rather a major second low. That meant simply that the same bells were connected to different keys. The 12-ton bourdon still sounded Eb, but was connected to a low F pedal. C at the keyboard was playing a Bb bell. The same was done at Bok Tower, and that one is still in that state - low Eb is connected to low F, so the whole

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

instrument is transposed down a major second. Many other carillons are pitched higher. Berea College, for instance (where we had the 2003 congress) is pitched up a fourth, so when you play a C, the sound that comes out is an F. It doesn't change how we play it all that much, but the same music can sound a bit trivial if pitched too high. You might ask, why did anybody do that? It was something of a status symbol to have a big, heavy instrument, so many old carillons in prestigious settings were pitched low. Antwerp Cathedral is pitched in A (minor third low), Amsterdam Oude Kerk in Bb (major second low). George Gregory's instrument in San Antonio is pitched in D (whole step high). It happens that the Rumson carillon you know is in concert pitch, and most of the host carillons at congresses you have attended were as well (Longwood Gardens, Naperville, Kirk-in-the-Hills, Clemson), but the University of Chicago, for example, is pitched a major third low. (Another major third low carillon is the historic carillon of Mechelen, Belgium, and the newer carillon in the same tower is a fourth low!!) So, the transposition is all in what key you connect the given bell to. Thing about it in practical terms: if space or funding is tight, and doesn't allow for a concert-pitch carillon, and the biggest bell you can accommodate is an E-flat, you don't want the keyboard to stop at E-flat, with no low D or C to play. (Believe it or not, the Montreal carillon, pitched in E-flat, was shipped that way, originally.)

Terry was referring to Canberra, Australia, which is pitched a minor second low, so in B. (Culver is the same transposition, as are Yale, University of Kansas, Utrecht Dom, Weert NL, and a handful of others.) It is rare that a new carillon, even a very large one, is installed in North America with a low transposition. Concert pitch is more of a "standard" now than it once was.

### Re: How long is too long?

by **FrancesNewell** on Fri Mar 01, 2013 12:35 am

Wow, Thanks John!  
Now, maybe GCNA should have a congress in Canberra!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: How long is too long?

by **JohnGouwens** on Fri Mar 01, 2013 12:48 am

Not many could afford the flight!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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15 posts • Page 2 of 2 • 1 2

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## PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

Moderator: JohnGouwens

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18 posts • Page 1 of 2 • [1](#) [2](#)

### PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [FrancesNewell](#) on Thu Jan 17, 2013 2:10 pm

I enjoyed the rhytms and variety of sounds on the Elements of Light by Pantha du Prince. I am fascinated by combining carillon with other instruments. I've tried a little of it myself and am only beginning to explore the possibilities.

However, older carillons, which have the OLDER TUNING, which sounds noticeably LOWER than modern concert pitch.

Handbells, vibraphone and tubular bells are all tuned to MODERN concert pitch.

I heard an uncomfortable clash between the different tunings.

I would offer the following constructive suggestions, not meant as criticisms:

1. When combining carillon with TUNED percussion instruments, use a carillon that is tuned to concert pitch.
2. When combining with an older carillon, whose sounds I love, just use UNTUNED percussion, such as wood blocks, cymbals, many kinds of drums and rattles.

Those older carillons present a challenge in combining them with any other instruments. Some instruments CAN be tuned to them, such as a violin or guitar. However, when I got the 54-bell Ghent carillon bells, each individually sampled, into my computer and tuned my guitar to accompany it, I felt like I was tuning my guitar a 1/4-tone FLAT. After decades of tuning to concert pitch, I was uncomfortable.

I still plan to explore combining carillon with other instruments a lot more.

Is the CAST IN BRONZE carillon tuned to concert pitch?

I assume Loen Van Accshe's new carillon will be?

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [JohnGouwens](#) on Thu Jan 17, 2013 5:26 pm

Frank Della Penna just joined the forum, so he can confirm, but I'm confident all three of the carillons they use for Cast in Bronze are modern pitch. Indeed the standard for pitch has moved around over the years. In the 1920s, A-435 was the common pitch standard. Gillett & Johnston carillons (in whatever transposition) were supposedly related to A-435 (as I suspect

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

your carillon in Rumson is, though it's Taylor), but in fact their forks weren't very accurate, and A ended up being A-432.5. That caused some real problems when people started adding to them in the 1950s. Petit & Fritsen in particular added many sets of trebles to old G&J carillons, one of the earliest being Michigan State University (1950-52, since re-done with new Eijsbouts bells that do match). Whether they tried to make A-435 bells or A-440 I am not certain, but in any case, they never matched. Other inaccuracies (to the temperament) meant that some of those added trebles agreed with their lower counterparts better than others. Many of those carillons are still around, such as University of Toronto (1975) and Grosse Pointe Memorial Church (1952). Mayo Clinic had the same problem (that one was a later example, 1977), but the recent work by Het Molenpad Expertise (Gideon Bodden and Steven Ball) included correcting the tuning on the P&F trebles. It sounds much better, as I can attest from having played recitals both on the "before" and the "after."

The real comedy of errors is Metropolitan Church in Toronto, though. The original 23 G&J bells were of course low, and some speculate that their tuning got to be a bit more peculiar in the late-1920s fire that destroyed the rest of the church but spared the tower (though it destroyed the automatic playing equipment just below). In 1960, P&F added one octave - tuned to A-440. Ouch!! In 1971, working with Rick Watson, 1.5 octaves of Paccard bells were added atop all that, with those bells being tuned to work well with the G&J bells - so it's really three different instruments, with an octave right in the middle that really sticks out. (Despite all that, it is an interesting carillon, for sure, and all the bells there are good bells.)

So indeed, there are problems pairing an older carillon with modern tuned instruments where the tuning isn't adjustable. Also, bear in mind that temperature changes will impact the overall tuning of a carillon. It's still in tune with itself, thankfully, but tends to go (I think - somebody correct me if I have this wrong) flat in warmer weather and sharp in colder weather.

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [FrancesNewell](#) on Thu Jan 17, 2013 6:32 pm

That makes sense, colder weather contracts the metal and makes the bells very lightly smaller, giving slightly higher tone. Hot weather expands the metal, hence a slightly larger bell and slightly lower tone.

This is why I am writing for carillon and singers. Good singers can adjust their ears on the spot and sing on pitch with a carillon.

You are correct that my Rumson carillon is tuned lower. Our Taylor bells were given in 1934. Our low Eb was given in 2001 and, thankfully, the Taylor Foundry tuned it well with the others.

Too bad it's lower tuning, because I wish I could combine my carillon with the organ! I can hear the organ loudly and clearly in my cabin and they can hear the carillon loudly and clearly in the church! as it is, I always wait briefly before ringing after the organ postlude, so that listeners ears will not be jarred by the different tuning!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [Gideon Bodden](#) on Mon Feb 04, 2013 12:33 pm

Very true, in several cases extensions of older G&J-carillons were not tuned properly. However, this did not (always) have to do with the newly added bells being tuned to 440 Hz. In case of the Mayo Clinic, the 1928 G&J-bells were tuned to an average pitch of A=434.6 Hz, but the 1977 Petit & Fritsen bells were averagely tuned to 431.5 Hz..... But with wild deviations from that average pitch. My guess is that they have tried to do it right, and recorded the sound of the G&J bells as a tuning reference, but played the tape in the foundry at a slow running tape player..

[Gideon Bodden](#)

Posts: 25  
Joined: Sun Dec 23, 2012  
12:52 am

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [Gideon Bodden](#) on Mon Feb 04, 2013 12:38 pm

[Gideon Bodden](#)

Posts: 25  
Joined: Sun Dec 23, 2012  
12:52 am

“ FrancesNewell wrote:

That makes sense, colder weather contracts the metal and makes the bells very lightly smaller, giving slightly higher tone. Hot weather expands the metal, hence a slightly larger bell and slightly lower tone.

The bells becoming smaller or larger when temperatures get lower or higher, is not the reason for the pitch of the bells to go up or down. When the metal becomes warmer its flexibility increases, it has less resistance to deformation, and vibrations will slow down.

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [JohnGouwens](#) on Mon Feb 04, 2013 3:43 pm

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

Interesting about both Mayo (I really didn't know that story!) and about the temperature influencing the vibrations. But, Gideon, the dimensions of the bells change with temperature also; how could that not also influence the pitch?

It is interesting how the way in which bell tuning is influenced goes against what many of us would assume. One would think that cutting metal away from the sides of the bell would raise the pitch, but of course in most cases, the reverse is true, and that (also, apparently) is because the thinning of the bell wall reduces its "tension," and it takes vibrations more readily, thus a lower frequency.

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [margaretpan](#) on Tue Feb 05, 2013 9:18 pm

[margaretpan](#)

Posts: 6  
Joined: Mon Feb 04, 2013  
10:28 pm

“

One would think that cutting metal away from the sides of the bell would raise the pitch, but of course in most cases, the reverse is true, and that (also, apparently) is because the thinning of the bell wall reduces its "tension," and it takes vibrations more readily, thus a lower frequency.

Yes, a thicker wall is stiffer: when the clapper strikes, a stiffer wall deforms less under the impact and rebounds to its original shape more quickly. In other words, the natural response time of the thicker/stiffer wall is faster, and that means a higher natural vibration frequency.

The same effect shows up sometimes in practice instruments -- I've seen ones where the lowest notes have tone bars the same length as, but half as thick as, the notes an octave higher.

“

... the dimensions of the bells change with temperature also; how could that not also influence the pitch?

I guess (admittedly without knowing the numbers) maybe the change in dimensions does affect the pitch, but the change in the pitch due to the bell wall stiffness is simply much larger?



## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [JohnGouwens](#) on Tue Feb 05, 2013 9:24 pm

Could well be, Margaret! Thanks for your insights. I would wonder, really, how one would ever measure the way in which stiffness as opposed to dimension participates in sharpening the pitch in the cold. Since both would move it in the same direction, it might not be possible to tell, really. 🤔

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [margaretpan](#) on Tue Feb 05, 2013 10:12 pm

“

I would wonder, really, how one would ever measure the way in which stiffness as opposed to dimension participates in sharpening the pitch in the cold.

I'd imagine the amount of expansion/contraction and stiffness change per degree of heating/cooling are properties of the bronze material itself, so I guess you could obtain a (not necessarily bell-shaped) piece of bell bronze from a foundry, measure in a lab how much it contracts and how much it "stiffens" when you cool it, and use those numbers to calculate the change in pitch you'd expect from contraction alone and from stiffening alone. (Actually it wouldn't surprise me if foundries had tables of these kinds of measurements around for reference.)

[margaretpan](#)

Posts: 6  
Joined: Mon Feb 04, 2013 10:28 pm



## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [JohnGouwens](#) on Tue Feb 05, 2013 10:15 pm

Gideon has done his own designing of bell profiles, so he may well know. However, since a flat bar would also get longer or shorter with temperature changes, I'm not clear why that would reveal anything that a bell wouldn't.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



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18 posts • Page 1 of 2 • [1](#) [2](#)

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## PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

Moderator: JohnGouwens

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18 posts • Page 2 of 2 • [1](#) [2](#)

### Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [margaretpan](#) on Tue Feb 05, 2013 10:47 pm

[margaretpan](#)

Posts: 6  
Joined: Mon Feb 04, 2013  
10:28 pm

“

Gideon has done his own designing of bell profiles, so he may well know.

Indeed -- that's why I'm inclined to believe his claim about stiffness mattering more than size



“

However, since a flat bar would also get longer or shorter with temperature changes, I'm not clear why that would reveal anything that a bell wouldn't.

Yes, that's the point -- a bar should respond to temperature in exactly the same way as a bell made of the same material would, but I'd guess it's easier to measure small changes in the size of a bar (eg with a micrometer), or small changes in the stiffness (say by hanging weights off of it, or otherwise bending it slightly), than it would be with a bell. (Also it's easier to disentangle the effects of changing length and stiffness on those measurements for a bar geometry.) And a bar is easier to make and transport, and less valuable in case of damage....



### Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [Gideon Bodden](#) on Fri Feb 08, 2013 12:02 am

[Gideon Bodden](#)

Posts: 25  
Joined: Sun Dec 23, 2012  
12:52 am

“ [margaretpan](#) wrote:

“

when the clapper strikes, a stiffer wall deforms less under the impact and rebounds to its original shape more quickly. In other words, the natural response time of the

thicker/stiffer wall is faster, and that means a higher natural vibration frequency.

This is put too simple, it would mean that the softer the clapper strikes, the higher the pitch of the bell. Soft striking means less deformation of the bell, which will then rebound to its original shape more quickly, producing a higher frequency. Not so! The frequency is independent of the impact of the clapper and the degree of deformation of the bell.

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [margaretpan](#) on Fri Feb 08, 2013 4:04 am

[margaretpan](#)

Posts: 6  
Joined: Mon Feb 04, 2013 10:28 pm

“

This is put too simple, it would mean that the softer the clapper strikes, the higher the pitch of the bell. Soft striking means less deformation of the bell, which will then rebound to its original shape more quickly, producing a higher frequency. Not so! The frequency is independent of the impact of the clapper and the degree of deformation of the bell.

Right, sorry for being misleading: I agree the response time/frequency is independent of the deformation depth, assuming the shape of the deformation otherwise stays the same. For identical impacts, the greater stiffness of a thicker wall causes both a shorter response time and a shallower deformation -- but the shallower deformation \*does not cause\* the shorter response time. (Probably I should've just left the depth part out the first time.)

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [FrancesNewell](#) on Fri Feb 08, 2013 3:33 pm

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

This is all very interesting and makes me wonder about carillons whose bells are cast with a different percentage of metals:

I am thinking in particular about Koen Van Assche's new instrument. He wrote:

In the bronze 3% lead is used in order to have a much shorter sound, which worked perfect on the test bells

1. Are such bells and their tuning MORE or LESS affected by changes in temperature?
2. Is it EASIER or HARDER to shave off some of their metal if you have to re-tune them?
3. How many other carillons out there are cast with a different composition of metals?

Mobile carillons?

Frank Della Penna's Cast in Bronze bells?

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by [Gideon Bodden](#) on Sat Feb 09, 2013 1:24 am

[Gideon Bodden](#)

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

Ok, if a bell gets warmer, its pitch goes down. In fact  $-3/12000$  octave per degree (Centigrade). For instance, let's take a bell A', 925 mm. diameter, and hum at 220.0 Hz. When this bell gets 30 degrees warmer, its pitch will go down by 9 cents. The frequency of the hum will be 218.86 Hz. Should this difference of -1,14 Hz be (only) the result of the bell expanding, then the diameter of the expanded bell should be  $(220.0/218.86)*925 = 929,82$  mm. Let me tell you, this A'-bell does not get 5 mm. bigger in Summer than it is in Winter! The properties of the metal alloy are known, if you know the metal composition you could look up the expansion rate.

So, however it is true that heating up the bell will make it expand a little bit, this is not enough to have a significant influence on the pitch the bell produces. The influence of the temperature on the pitch of the bell is (for the greatest part) explained by the variations in hardness of the material.



## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by **JohnGouwens** on Sat Feb 09, 2013 6:24 am

Thank you, Gideon! Very interesting indeed! (Also, this is a perfect example of what this "Technical Discussions" sub-forum is for!) Any thoughts about whether the impact of temperature is changed by the introduction of lead, as in the "Bronzen Piano" project?

**JohnGouwens**

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by **JohnGouwens** on Tue Feb 12, 2013 3:41 am

Now HERE is something painful! This is at Stanford University, the carillon is an old Michiels, somewhat re-tuned by Eijsbouts. The organ is the Murray Harris (restored by Rosales) of Stanford's Memorial Church. There's no easy way to reconcile the tuning of the two, and boy does it ever sound painful!!

<http://www.youtube.com/watch?v=4WzK4KpN9aI>

**JohnGouwens**

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

## Re: PLAYING CARILLON WITH OTHER PERCUSSION INSTRUMENTS

by **FrancesNewell** on Tue Feb 12, 2013 11:50 am

Yes, John, Please delete my redundant post.  
 I was wrestling with my Smartphone and accidentally posted it twice.  
 Those of you on Smartphones with Safari, adjust your settings to al  
 ALLOW cookies fro  
 Visited sites or this site will not accept your login.  
 We're still shaking this down!

**FrancesNewell**

Posts: 69  
 Joined: Sat Dec 29, 2012 1:55 pm

◀ Previous

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18 posts • Page 2 of 2 • 1 2

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## Drum Player in Bruges

Moderator: JohnGouwens

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6 posts • Page 1 of 1

### Drum Player in Bruges

by **JohnGouwens** on Tue Jan 29, 2013 4:43 pm

It's interesting to hear the enormous Drum player of the Bruges carillon in action. I've often quipped that these historic drums (and some not-so-historic drums) often sound like a young child trying to play the piano (jerky rhythm, not all notes in a chord sounding together). Still, shouldn't a just-renovated drum system sound better than this?

<http://www.youtube.com/watch?v=AL-vArCF5Ck>

[http://www.youtube.com/watch?v=8VJ9D1bdr\\_o](http://www.youtube.com/watch?v=8VJ9D1bdr_o)

<http://www.youtube.com/watch?v=ETG2FxNFss8>

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Drum Player in Bruges

by **JohnGouwens** on Tue Jan 29, 2013 4:48 pm

Here are a couple of links with other antique playing drums, showing it can be done better:

<http://www.youtube.com/watch?v=PtR9SbtKbAo>

<http://www.youtube.com/watch?v=6Y101Q0yE1l>

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Drum Player in Bruges

by **Gideon Bodden** on Wed Jan 30, 2013 6:30 pm

When a Flemish bell-company lays its hands on the largest, most sophisticated and most famous carillon playing mechanism in the Low Countries, but apparently doesn't even make the effort of getting acquainted with the basic laws of mechanics, then we have arrived back in the dark period of the carillon culture. That the city authorities don't have these sounds of drunkards halted immediately, says it all. In this way, the carillon art in Bruges is being displayed as a joke, it is a grotesque discordance.

**Gideon Bodden**

Posts: 25

Joined: Sun Dec 23, 2012  
12:52 am

### Re: Drum Player in Bruges

**JohnGouwens**

by [JohnGouwens](#) on Thu Jan 31, 2013 5:00 am

Frank Deleu has responded up on Facebook about this. I'm curious, though, what makes the Bruges drum so special. I get the impression it's actually the largest one, at least in the Low Countries. Am I right? Is it also a spring drum? (To all - a "spring drum" is one of those enormous drums that, like a cylinder music box, shifts to one side to align a second set of pins, so that two full revolutions of the drum may be programmed. But those are beastly to re-pin!!) 🤪

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

### Re: Drum Player in Bruges

by [Gideon Bodden](#) on Thu Jan 31, 2013 9:23 pm

What is so special about the drum mechanism of the Bruges carillon? Its formidable size, refinement, it has been designed and constructed as a piece of art (by Jan de Hont, citizen of Hilvarenbeek). There's no question it has worked brilliantly in its early days. Imagine that, every 7.5 minutes day and night, great pieces of carillon music, performed fully automatically by such an amazing machine, it must have been considered a miracle. Today it performs miraculously bad, thanks to a bunch of amateurs!

[Gideon Bodden](#)

Posts: 25  
 Joined: Sun Dec 23, 2012 12:52 am

### Re: Drum Player in Bruges

by [JohnGouwens](#) on Thu Jan 31, 2013 10:09 pm

You know, many of the GCNA contingent have never seen it. (I have only seen very old photographs of it.) It would be nice to post some pictures of it here. You can put those right in the text by inserting the URL to a web location of a photo. (Use the Img button above.) Antwerp also goes off every 7.5 minutes, of course. That's not as large a drum, correct?

[JohnGouwens](#)

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

Here's one link



<http://www.flickr.com/photos/dpc47/2497082661/?q=bruges%20carillon%20drum>



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6 posts • Page 1 of 1

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## restored original transposition Baird Carillon Ann Arbor

Moderator: JohnGouwens

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5 posts • Page 1 of 1

### restored original transposition Baird Carillon Ann Arbor

by **Gideon Bodden** on Sun Dec 23, 2012 11:59 pm

I think it is great that the original transposition -transposing down a major third- of the Carillon at Burton Tower at the University of Michigan in Ann Arbor has been restored during the recent restoration of the instrument!

**Gideon Bodden**

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

### Re: restored original transposition Baird Carillon Ann Arbor

by **JohnGouwens** on Wed Dec 26, 2012 3:41 am

Why, Gideon? So much repertoire is written with concert pitch (or higher) instruments in mind, and when taken to a low-pitched instrument, particularly one with such rich, heavy bass bells (that is not a complaint), much music needs to be thinned out considerably. (I think immediately of much of your repertoire as an example, such as pieces by Kors Monster.) Having the lowest note be an E-flat at the keyboard would admittedly have been a great oddity, and I recognize that moving it to a major third transposition amounted to reinstating the original situation, but when moved up to a whole-tone low transposition (C=Bb), that seemed a perfectly reasonable compromise. I would argue that moving it back to C=Ab will actually reduce the amount of music that will work well on it, and for what musical gains?

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: restored original transposition Baird Carillon Ann Arbor

by **Gideon Bodden** on Wed Dec 26, 2012 5:44 pm

It is simple: the instrument was meant to be in that low transposition, it was meant to sound as deep as that. The question is not if that makes it easy or not for a performer today, it is the way it is. A good player will adapt his playing to it, and will be able to perform a large repertoire on it. It is the player who should adapt to the instrument, it is ridiculous that such a great, grand, monumental carillon is adapted to players. Especially to mediocre players! By the way, don't carillon performers have learned to transpose compositions? They do? They are too lazy to do it? That makes sense!

**Gideon Bodden**

Posts: 25  
Joined: Sun Dec 23, 2012 12:52 am

★ **Re: restored original transposition Baird Carillon Ann Arbor**

by **JohnGouwens** on Thu Dec 27, 2012 7:17 pm

**JohnGouwens**

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

Well, Gideon, the decision to install the carillon transposing down a major third is based on the relatively arbitrary factor of how much the institution was willing to spend in bell metal, perhaps influenced also by the desire to match the transposition of the old Mechelen carillon. The carillon is first and foremost a musical instrument. In 1936, when the Baird carillon was installed, the only published carillon music was that issued by the Mechelen school and those few pieces G. Schirmer was publishing from the Curtis Institute composers (Samuel Barber, Gian-Carlo Menotti, Nino Rota). All of those were composed with major-third carillons close at hand, but how much is that music played today? Do we decide the transposition of a carillon in the US based on how it handles the music of Jef Denyn or Jef van Hoof? (Incidentally, it's well worth getting to know van Hoof's orchestral music, which is actually quite impressive.) Ronald Barnes wrote some pieces for the Kansas carillon (pitched in B), as did Roy Johnson, Gary White, and John Pozdro. Some of that repertoire (thinking in particular of the Sonata of Johnson) fares better in B or C than it does on a carillon pitched a major third low. (I have played it on all of the above.) So the music of Denyn is more important than the music of Johnson? And on a Taylor carillon? How about the music of Emilien Allard (playing a carillon transposing up a minor third)? I would argue that in most cases, it isn't necessary to transpose his pieces above how they would sound in "concert pitch" for them to be effective.

It's all very well to develop the skill to transpose, but how many carillonneurs can you name (on either side of the Atlantic) who can do so reliably enough to play that way in concert? Moreover, if you are transposing up to put the music in an intelligible key, eventually you run out of pedal notes. For those pieces that really are written with the low transposition in mind, and there are far fewer pieces involved, the player can transpose those down, since the extra notes are available! The musical instrument should serve the music, not the other way around!



**Re: restored original transposition Baird Carillon Ann Arbor**

by **FrancesNewell** on Sat Dec 29, 2012 10:13 pm

**FrancesNewell**

Posts: 69  
 Joined: Sat Dec 29, 2012 1:55 pm

I just LOVE those low, rich bells!



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5 posts • Page 1 of 1

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## Two-Octave Carillons

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Two-Octave Carillons

by [JohnGouwens](#) on Sat Dec 01, 2012 3:35 am

Jo Haazen has engaged in a discussion on the GCNA e-mail list about two-octave carillons. He asked me about resurrecting the discussion from an earlier discussion he and I had about keyboards. I'm not sure I can find all of it, but here is a start. This was from November 2011 in "Beiaardiers." This is a better place to continue it, I think.

The first part came from the Facebook Group, Beiaardiers:

Jo Haazen:

Dear John, When I come over to the US next time, I would like to see and to play on some WCF standard keyboards for further discussions. By email it is quit impossible to exchange all the meanings about it. For that we should be together in front of a real keyboard in the presence of some "professional" ergonomists. It is not enough to read by mail who did what and where and which brains and muscles we have. Everybody can tell what he wants by trying to convince other people about his authority. That concerns also me. We should be absolutely objective. When I spoke the first time before carillonneurs in the eighties, (after worldwide followed experiments with pianist in England) about the necessity of ergonomists in carillon world to obtain better keyboards, more and more carillonneurs (and bell founders as well) began to speak about this topic. Unfortunately, after that, I never met professional ergonomists who were seriously involved in keyboard building. Could it be possible to receive the names and the coordinates of that "professional" people that participates in this matter? It should be very happy and satisfied. May be I am not enough on the level of everything that happens during the last decades. In that case, please, excuse my ignorance.

Concerning the publication of this interesting forum, I agree, of course.

Have a nice day, dear friends!

Like · · Unfollow Post · Friday, November 25, 2011 at 5:33am

Seen by 25

John Gouwens: Great! I'll post it! Thanks! Gideon can surely tell us where to find good

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

examples of the WCF keyboard in Europe. By now, surely there are several. In the US, the first, which was unveiled at a WCF congress there, was Springfield, Illinois, soon follow...See More

Friday, November 25, 2011 at 9:40am via mobile · LikeReply

Gideon Bodden: As far as I know, WCF-standard keyboards (or rather: interpretations of the WCF-standard!) in Europe can be found in Lokeren, Zwolle, Den Bosch, Vlaardingen, Vleuten...

Friday, November 25, 2011 at 10:35am · LikeReply

John Gouwens: What about Garderen, Moordrecht, and Hilvarenbeek? I would hate to think that your own work didn't also incorporate the standard!

Friday, November 25, 2011 at 11:15am via mobile · LikeReply

Gideon Bodden: Garderen has a European Standard keyboard, Moordrecht a 3 octave keyboard design that is generally used in The Netherlands these days, like the keyboard in the Munttoren. Customer's request. The keyboard in Hilvarenbeek was built in 1979, long time before the WCF Standard came appeared. But by the way: I did NEVER say I personally am in favor of the WCF Standard.

Friday, November 25, 2011 at 11:27am · LikeReply

John Gouwens: I didn't realize the now-larger Hilvarenbeek carillon still uses the old console. Obviously, I must ask you this question, Gideon - if you do not favor the WCF standard, why not? (This is certainly related to the question you posed to Jo!)

Friday, November 25, 2011 at 1:14pm · LikeReply

John Gouwens: @Gideon: By the way, although I admit the proportions look a little odd, having 2 octaves of pedals on a three-octave carillon, the La Porte carillon - which is arranged that way - is wonderful to play on. Of course, it's usually necessary to adjust mu...See More

Friday, November 25, 2011 at 1:43pm · LikeReply

John Gouwens: OK, I've now copied the correspondence to the GCNA "general interest" list. I'd like to encourage everybody to continue the discussion there, where more people may be included. If you aren't on that list, please contact Wylie Crawford to request that you be added. - John



## Re: Two-Octave Carillons

by [JohnGouwens](#) on Thu Dec 13, 2012 9:09 pm

Related to this, the GCNA Members' E-Mail List included a spillover of the discussion:

John Gouwens The 2-Octave discussion (lifted from the GCNA Members' List)

From Jeffrey Bossin:

I am not familiar with 2 octave carillon s - do they usually have one or 1 1/2 octaves of pedals? If one octave of pedals, does one sit in front of the middle c-key and G-pedal?

Jeffrey Bossin

From John Gouwens:

Interesting question. I've mostly run into one-octave pedalboards - unless it's a carillon with a console designed for later expansion. (They you are very lucky.) In front of G pedal -

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm



probably, more or less. Not sure how much that was standardized - on any continent. If I remember right, the carillon at Belmont University (Nashville, TN) was built with a console designed for 3.5 octaves, and so the entire two octaves that were originally installed were playable from the Pedals. (It's been enlarged since.)

Dealing with 2-octave music is tricky, by the way. Sometimes, it's all notated on treble clef in two staves, with the bourdon being middle C, sometimes with tenor C, as with larger instruments.

- John Gouwens

From Jo Haazen:

Dear Jeffry, John,

A two octave carillon do not need pedals.

Why we need always for or more octaves?

It's strange that many carillonneurs can not play on little instruments.

Here is something to do, I think.

Warm regards.

Jo~

From Gijsbert Kok:

For many years I'm carillonneur of Bergen (Netherlands), two octaves + c# / d. There is a low E-flat, but no low C#.

The pedal-board is one octave and yes, I sit in front of the middle c-key and G- pedal.

The extra c#/d at the top are very useful, they allow you to play a lot more music, e.g. pieces in d-minor or F- major.

Gijsbert Kok

From Frances Newell:

My 2-octave carillon has one octave of pedals. I usually center myself at the middle C, but if I have extra pedal action, I sit farther down. I keep my pedal parts quite simple, since there is not much space. I do a lot more with my hands.

Btw, we took heavy damage at St George's from hurricane Sandy. Our bells are tough! We'll be back!

Frances Newell

From Jeffrey Bossin:

Thanx for those responses. I'm asking because Anthony Skilbeck, who has written a number of two-octave pieces - I believe for John Knox - sent me his latest to look thru and I made suggestions regarding the distribution of the notes between manual & pedal (I think ACME will publish these & I don't know if they will adopt my suggestions). I have always encouraged Anthony to write for two-octave instruments telling him carillonneurs will be pleased to have some interesting music to play on them.

I have played a number of two octave carillons. As an American I was used to viewing the carillon as a standard instrument one played repertoire on. Coming to Europe I was confronted with a lot of interesting carillons, especially two-octave ones. Löbnitz on the Czech border in East Germany - the only bells with swastika bell ornamentation. Very heavy action and if I remember rightly, only six pedals c-d-e-f-f-sharp-g. Altenburg with one octave of pedals g-a-b-c-c-sharp-d-d-sharp-e-f-f-sharp-g done by the Schillings so because Todd Fair told them carillons shouldn't transpose. Chatenay in France with no pedals and keyboard c-c-sharp-d-d-sharp-e-f-f-sharp-g-a-b-flat-c (no g-sharp). Romans which had a two-octave electric

piano keyboard.

The most interesting experience was in Marlihes. In 1998 was invited by Jean Bernard Lemoine to play a number of concerts in and around Lyon. If he ever invites you my advice is - go! He is a great host and he always knows where the best parties with the most wonderful dinners are. But expect the unexpected. He said "We are going to visit my good friend on the weekend, he has a farm in a tiny village in the mountains, we spend the night, take your tooth-brush. He has wonderful champagne and bakes great cookies!" We drove to this little town, parked, went into the barn and there I saw a big poster announcing a past concert given by Charlemagne Palestine, whom I knew because he had played a concert for me in 1996 in Berlin. Then we went across the street to look at an incongruously large stone cathedral. Imagine my surprise when I saw chairs being set up on the square in front of it and a big poster announcing a gala concert in an hour's time by the famous carillonneur from Berlin - Jeffrey Bossin! Jean Bernard had told me nothing about this! I was then ushered into the church where, stuck in the corner on the ground floor I was shown an electric piano keyboard with eight diatonic white keys - no black ones - and told I was to perform on this for 45 minutes. I was speechless. I was upset. I wanted to give Jean Bernard a piece of my mind. But I realized that wouldn't help or change anything, it would just make him very unhappy without bettering the situation. So I kept my mouth shut (for once), grabbed a piece of paper and began writing down all the melodies I could think of that the audience could relate to - Yesterday, Freres Jacques, Lili Marleen, Brahms Lullaby, Muss i denn, ect. that would fit on this keyboard. I had to change a few notes but what the Hell. I then added some improvisations in the style of Charlemagne Palestine since I heard he'd made a good impression and some imitation Russian bellringing since I had been to Russia several times and taken part in several of their bell festivals. And did my best even though it was impossible to hear any of the music when playing the keyboard stuck away in a little room of the church. I managed to get through the 45 minutes ok and afterwards everyone was pleased and the evening ended in another great dinner at a local restaraunt. But it made me realize that being a successful carillonneur in Europe means being able to go into any tower that has bells and, no matter what kind of crazy instrument one finds, being able to improvise something on it that will please the audience.

Jeffrey Bossin

Now then, if there is much interest, I could import more of the above discussion, but this is enough to give you the gist. - John Gouwens

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**POSTREPLY** 

2 posts • Page 1 of 1

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## News

Moderator: JohnGouwens

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**NEWTOPIC\***

7 topics • Page 1 of 1

### ANNOUNCEMENTS

	REPLIES	VIEWS	LAST POST
<b>Forum Rules</b> by <b>admin</b> on Sat Dec 15, 2012 3:44 am	0	7734	by <b>admin</b> on Sat Dec 15, 2012 3:44 am

### TOPICS

	REPLIES	VIEWS	LAST POST
<b>Navigating the Forum, and FAQ</b> by JohnGouwens on Fri Jan 11, 2013 8:34 pm	8	10640	by CarlSZimmerman on Sat Apr 13, 2013 6:25 am
<b>Bronzen Piano Announcement</b> by TimSleep on Wed Jan 01, 2014 5:12 pm	0	16087	by TimSleep on Wed Jan 01, 2014 5:12 pm
<b>Discovered UC San Diego carillon</b> by FrancesNewell on Wed Jun 12, 2013 9:21 pm	5	7474	by FrancesNewell on Thu Jul 11, 2013 11:53 am
<b>Allow me to introduce Michael Torke</b> by JohnGouwens on Wed Feb 13, 2013 5:07 am	3	4479	by JohnGouwens on Fri Mar 08, 2013 1:24 am
<b>Carillon recital and Music Workshop at First-Plymouth Church</b> by Brent Shaw on Mon Feb 04, 2013 6:26 pm	0	2043	by Brent Shaw on Mon Feb 04, 2013 6:26 pm
<b>Clement Master-Class in Belgium</b> by JohnGouwens on Fri Feb 01, 2013 5:53 pm	0	1656	by JohnGouwens on Fri Feb 01, 2013 5:53 pm
<b>FLORIDA CARILLONNEURS ARE A TRIPLE THANKSGIVING TREAT!</b> by FrancesNewell on Sat Dec 29, 2012 10:37 pm	1	2394	by JohnGouwens on Sun Dec 30, 2012 4:35 pm

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**NEWTOPIC\***

7 topics • Page 1 of 1

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## Navigating the Forum, and FAQ

Moderator: JohnGouwens

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**POSTREPLY** ↩



9 posts • Page 1 of 1

### Navigating the Forum, and FAQ

by [JohnGouwens](#) on Fri Jan 11, 2013 8:34 pm

Under this topic, I'll post suggestions on how to use this forum, and I'll go back and update it whenever needed. If you have a question about how to use this forum, please click "POSTREPLY" under this topic. That way, others can benefit from your questions and the answers. We'll keep it all in one discussion string.

**SUBSCRIBING:** For this, the interface is rather weird! Under a given topic, or in a section of the forum (such as "News"), you can turn on subscriptions. When you first join, it's turned off. Go to the bottom of the screen. You'll see a checkmark and "subscribe forum." Believe it or not, that means you are unsubscribed, and need to click on "subscribe forum" to subscribe. Once you are subscribed you'll see "X unsubscribe forum." As an example, if you are subscribed to "Guild Business" you will get e-mails about posts to that section of the forum. Suppose you want to see all that, except you don't want to see the ongoing arguments about whether we are "carillonnuers" or "carillonists." You can "unsubscribe" from that particular topic within the forum. It should work. Please let me know if it doesn't. Since I'm the moderator, I subscribe to everything, of course.

When you are entering text, note that the buttons above the entry window allow a variety of formatting options, some more useful than others:

**bold**

*italic*

underline

“

This is a quote.

Code - not sure how that one works.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

CODE: [SELECT ALL](#)

Test Code 1  
Test Code 2  
Test Code 3

Apparently, Flash doesn't work!

List - not sure how this works, either.

[list=]One Two Three [/list]

I don't really know what the asterisk between brackets is, but will edit this to update it when I find out.

[\*] (beats me!) [\*]Here, I'll try this.

OK, so apparently, the List, \*, and Flash don't work yet. I don't know why they are there. I'll ask Dawn for more information about all that!

[img] - [insert picture, I think]



By the way, that photo is a nice night shot of Shafer Tower at Ball State University. Apparently, it is admired by others, as you'll see if you check out Dennis Curry's link to the drafts for Oakland University!

URL is for links to website, YouTube, etc.

size choices **large** small normal  
font "colour"



**Re: Navigating the Forum, and FAQ**

**JohnGouwens**

by **JohnGouwens** on Fri Jan 18, 2013 11:30 pm

Note that in Internet Explorer, entering text is a problem. The line you're editing keeps jumping off the page. It seems to behave better in Google Chrome or Firefox (both of which are free downloads).

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Navigating the Forum, and FAQ

by **JohnGouwens** on Mon Feb 11, 2013 10:18 pm

When you go to a topic, note that some discussions go on for more than one page. The most recent comments therefore aren't visible until you click on the button that takes you to a later page. So far, I haven't found a way to get it to "default" to showing the most recent comments on the first page.

**JohnGouwens**  
Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Navigating the Forum, and FAQ

by **FrancesNewell** on Tue Feb 12, 2013 10:31 pm

John,  
Who says you have to have page numbers?  
If there is no limit to how long a page can be, then keep it all on one page and let visitors scroll down to the latest entry.  
Page numbers add an unnecessary step. With computers, the simpler you keep it, the less things can go wrong! 🙄  
"Sort posts/entries(files) by date" or "reverse file order" could be an option if you want the latest entry at the top, but new visitors might not want to keep scrolling back to see what's going on.  
One more option, have a "display Posts" button on each new topic with menu choice of "most recent post first" or "Earliest Post first".  
Computer language----- arggggggh!

**FrancesNewell**  
Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Navigating the Forum, and FAQ

by **JohnGouwens** on Tue Feb 12, 2013 10:35 pm

I have no control over the forum splitting this into "pages." If Dawn knows a way to adjust it, great. My preference would actually be to have it work like Facebook. The earlier posts are truncated, with a link to "see more," and you then immediately see the latest. They didn't ask me! 😊

**JohnGouwens**  
Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Navigating the Forum, and FAQ

by **CarlSZimmerman** on Sat Feb 16, 2013 5:21 pm

The software which the Guild has chosen to use for this forum appears to be the same as that used by the American Bell Association (see <http://www.americanbell.org/forum/> - you may have to be registered first). As such, there are limits to what can be done in terms of local customization for the Guild's purposes.

Of course it is always possible for the Guild to suggest enhancements to the provider of the software, but there is no assurance that such a suggestion would be accepted, nor any estimate of how long it might take to be implemented if it was accepted.

---

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.

**CarlSZimmerman**  
Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



### Re: Navigating the Forum, and FAQ

by **JohnGouwens** on Sun Feb 17, 2013 3:12 am

Indeed. Thanks, Carl!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Navigating the Forum, and FAQ

by **FrancesNewell** on Mon Feb 18, 2013 12:21 am

Wow that bell Association site is showing some gorgeous pics of the new bells at Notre Dame! Go look if you haven't already. One section of that site has 8 pages just listing the topics under discussion! We are truly blessed to be one page in such a rich 500 years of carillon history. Cheers to our next 500 years!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm



### Re: Navigating the Forum, and FAQ

by **CarlSZimmerman** on Sat Apr 13, 2013 6:25 am

“ JohnGouwens wrote:

When you go to a topic, note that some discussions go on for more than one page. The most recent comments therefore aren't visible until you click on the button that takes you to a later page.

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



Multi-page topics have a distinct effect on the way the Forum software works, as follows:

On a single-page topic, simply visiting that page will change the read/unread topic icon on the Index page of that form from red (unread) to blue (you've read it).

On a multi-page topic, you must visit the last page of a topic in order to make the read/unread indicator change color. If you only visit the first page, that topic will remain "unread".

It's easy to tell whether a topic is single-page or multi-page, but it's also easy to overlook that indicator. If you're puzzled about why a read/unread indicator doesn't change, it's because you haven't visited the last page of that topic yet.

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



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9 posts • Page 1 of 1

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## Bronzen Piano Announcement

Moderator: JohnGouwens

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1 post • Page 1 of 1

### Bronzen Piano Announcement

by **TimSleep** on Wed Jan 01, 2014 5:12 pm

The following news release was received from Koen Van Assche and is posted here for your convenience.

Tim

10 years ago, the first mobile carillon - also usable inside a concert hall - was introduced: the Concert Carillon "Bell Moods", a wonderful idea of carillonneur Boudewijn Zwart.

Inspired by the carillon of Boudewijn, we are pleased to introduce our Bronzen Piano "Reverté i Van Assche", a mobile carillon which is not only usable inside a concert hall, but also in a house as a concert and / or study instrument. Thanks to the extraordinary team of bellfoundry Eijsbouts, our dream came true in this new carillon, with all the ideas that we had in mind.

After some preinaugural concerts, we present this new carillon officially with this "inauguration online" and with the video we have prepared, here available [http://www.youtube.com/watch?v=Px\\_18SDvXpE](http://www.youtube.com/watch?v=Px_18SDvXpE) (Preview)

You can also find all the technical features and details of its manufacture on our website <http://www.bronzenpiano.com> or with this direct link to the album: <http://pictures.bronzenpiano.com/#!album-0>

The live inauguration will take place during the World Carillon Congress in Antwerp/Bruges, June 29 - July 6 2014.

At that time, everybody will have the opportunity to play this new instrument.

We wish you already all the best for 2014 and hope to see you in Antwerp!

**TimSleep**
 Posts: 5  
 Joined: Mon Jan 28, 2013  
 3:12 am

Warm regards,  
Anna Maria & Koen



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1 post • Page 1 of 1

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## Discovered UC San Diego carillon

Moderator: JohnGouwens

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6 posts • Page 1 of 1

### Discovered UC San Diego carillon

by **FrancesNewell** on Wed Jun 12, 2013 9:21 pm

I went back to Univ of California at San Diego for an alumni reunion and discovered that they have a CARILLON!

OK, it's electronic, but it sounds like real bells, [b]computer-generated NO CDs, played manually.

Scott Paulson showed me TWO s3-octave ets of bells,!

One set is tuned to sound the minor 3rd overtones that we are all used to.

However, the 2nd set is tuned to a MAJOR 3rd overtone, an interesting sound which, Scott says, "Sounds to the younger generation like it's more in tune".

Scott plays his own compositions on request. He and I played 2 improvised duets.

I told him about GCNA and vigorously invited him to join us.

I'm uploading pics[/b]

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

#### ATTACHMENTS



dual-bell-set-ucsd.jpg (21.19 KB) Viewed 7067 times



Scott-Paulson-ucsd.jpg (25.58 KB) Viewed 7068 times



f-newell-scott-paulson-ucsd.jpg (24.19 KB) Viewed 7065 times

## Re: Discovered UC San Diego carillon

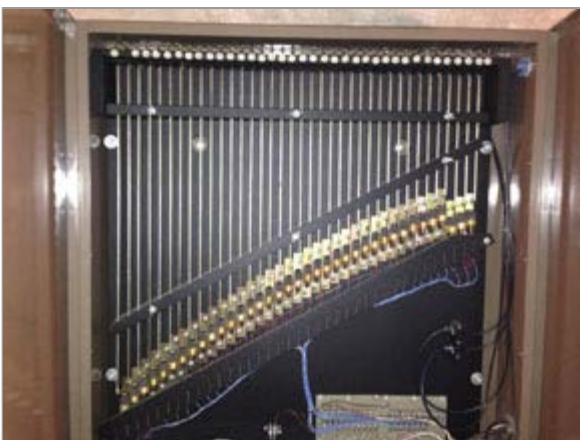
by [FrancesNewell](#) on Wed Jun 12, 2013 9:24 pm

Could only upload 3 pics at a time. Here are the other close-ups of the UCSD carillon  
What other electronic or other carillons may be hiding out in this world?

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### ATTACHMENTS



ucsd-carillon-major set.jpg (28.1 KB) Viewed 7060 times



ucsd-carillon-console.jpg (21.89 KB) Viewed 7062 times

### Re: Discovered UC San Diego carillon

by [JohnGouwens](#) on Thu Jul 04, 2013 4:34 am

If you've ever run across the odd comments of Channing Alsbaugh, this is the sort of instrument she admires. The concept was an interesting one, admittedly, but I respectfully disagree with your statement that this instrument resembles real bells at all.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Discovered UC San Diego carillon

by [TerryMcGee](#) on Sat Jul 06, 2013 6:46 am

Now, what principle do these work on? You mentioned they are electronic, but the harp-like device in the cupboard suggests they are not digital. Are they based on damped oscillators using steel strings within the feedback loop? So you tune the strings like a piano? Are they hammered physically by a solenoid, or set in motion by a magnetic impulse?

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Discovered UC San Diego carillon

by [JohnGouwens](#) on Sat Jul 06, 2013 5:39 pm

They are not digital, that is correct. The sound is generated by tuned rods, with solenoid-operated strikers, amplified by a pick-up microphone of some sort. Interestingly, the force of the striking is somewhat variable by operating a swell pedal (organ style), which is acting on the strikers, not the amplification. Now they may very well have newer models that are digital. I haven't checked that. For sure, though, they still produce the same basic tone they did in the 1950s.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Discovered UC San Diego carillon

by [FrancesNewell](#) on Thu Jul 11, 2013 11:53 am

What do you think about the second set which has MAJOR third overtones? Interesting contrast? Jarring clash? Sacrilege?!? Refreshing?

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

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## Allow me to introduce Michael Torke

Moderator: JohnGouwens

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4 posts • Page 1 of 1

### Allow me to introduce Michael Torke

by JohnGouwens on Wed Feb 13, 2013 5:07 am

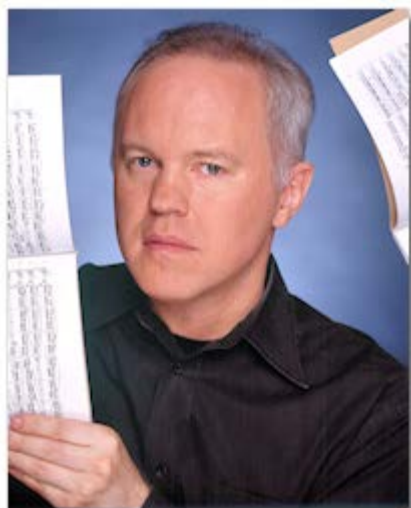
Many of you know that I'll be presenting the premiere performance of a work commissioned by the Johan Franco Composition Fund. The composer involved is Michael Torke.

I just sent a write-up to Carillon News, part of which I'll extract here. I want to present him and other music of his first, and will later comment about the carillon work.

JohnGouwens

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



Michael Torke studied at Eastman School of Music and at Yale. At 23, he cut short his graduate studies to begin his career in New York City, where he was signed by Boosey & Hawkes, became an exclusive recording artist with Argo/Decca Records, and began a five-year collaboration with Peter Martins and the New York City Ballet. He is one of the defining

composers of "post-minimalism," writing music that utilizes repetitive structures along with musical techniques from both classical traditions and contemporary pop music. He is particularly active as a composer of orchestral scores, many of which have been choreographed by dance companies around the US and Canada. Major works include two large-scale oratorios – Four Seasons, commissioned by the Walt Disney Company to celebrate the millennium, and Plans, commissioned for the centennial celebration of Daniel Burnham's Plan for Chicago by the Grant Park Music Festival, as well as two evening-length story ballets, and two operas – Strawberry Fields, and Pop'pea, the latter a rock version (!) of Monteverdi's Coronation of Poppea. He has written a wide range of instrumental concerti, chamber works, and works for chorus and orchestra.

In 2003, he founded Ecstatic Records and acquired the rights to re-issue the Argo/Decca recordings of his works. The boxed complete set was selected by the New York Times as one of the top classical albums of the year. He has since issued several new recordings. He seldom writes works for solo instruments, but he was commissioned by the Stecher and Horowitz Foundation to write a piece for their third New York Piano Competition in 2006. The resulting piece is a joyous, addictive piece that begins like one of the more interesting "New Age" piano pieces, but unlike most "New Age" music, it develops and evolves, becoming quite virtuosic along the way. His most recent recording is of a delightful, tropical-flavored chamber work, Tahiti, recorded by the 10/10 Ensemble of the Royal Liverpool Philharmonic.

Here's an interesting YouTube in which he speaks about one of his particularly engaging orchestral works (one I've listened to plenty), and note he mentions that **thirteen** different dance companies have set choreography to it! <http://www.youtube.com/watch?v=XUfyQQGU6mg>

If you want to hear the whole piece, here it is: <http://www.youtube.com/watch?v=t6twRuHnEBU>

The piano piece, Blue Pacific, is really a joy to hear. The whole thing is posted on YouTube, but in terrible sound quality. Here's an all-too-short sample on Amazon: [http://www.amazon.com/gp/recsradio/radio/B0014567WA/ref=pd\\_krex\\_listen\\_dp\\_img?ie=UTF8&refTagSuffix=dp\\_img](http://www.amazon.com/gp/recsradio/radio/B0014567WA/ref=pd_krex_listen_dp_img?ie=UTF8&refTagSuffix=dp_img)

Here's a characteristically joyous orchestral work: [http://www.amazon.com/s/ref=nb\\_sb\\_noss?url=search-alias%3Ddigital-music&field-keywords=Torke+Javelin](http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Ddigital-music&field-keywords=Torke+Javelin)

From his most recent CD, *Tahiti*, an excerpt: <http://www.michaeltorke.com/audio/Fijiexcerpt.mp3>

## Re: Allow me to introduce Michael Torke

by **JohnGouwens** on Wed Mar 06, 2013 5:21 am

Well, Michael and I exchanged much communication, and I recorded several alternative versions of passages for him, and it's all settled. Now I have to finish learning it!! It's powerful, dramatic stuff!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

## Re: Allow me to introduce Michael Torke

by **davejohnson** on Thu Mar 07, 2013 11:19 pm

It will be wonderful to hear and experience the piece!

**davejohnson**

Posts: 4  
Joined: Wed Jan 02, 2013  
6:59 pm



## Re: Allow me to introduce Michael Torke

by **JohnGouwens** on Fri Mar 08, 2013 1:24 am

We spent a lot of time on this, with my trying out several things, four times over if I recall correctly, sending him recordings, and our discussing the effects. It's gripping stuff! Because it's written with the sonorities of the bells so strongly in mind, it's probably most effective on an English carillon (though strong trebles help also). It's very powerful at Culver, for sure!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

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4 posts • Page 1 of 1

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## Carillon recital and Music Workshop at First-Plymouth Church

Moderator: JohnGouwens

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1 post • Page 1 of 1

### Carillon recital and Music Workshop at First-Plymouth Church

by **Brent Shaw** on Mon Feb 04, 2013 6:26 pm

Gather with us on March 8th and 9th for the third annual Abendmusik Music Workshop with inspirational educational offerings for conductors, organists, church musicians, and singers of all ages. clinicians include St. Olaf College's Christopher Aspaas, Nashville's Wilma Jensen, Southern Methodist University's Michael Hawn, and Abendmusik's own Jeremy Bankson and Tom Trenney. Weekend performances include a concert by René Clausen's celebrated Concordia Choir from Moorhead, Minnesota, and a unique and spectacular Pipedreams Live organ concert featuring organists Wilma Jensen, Christopher Marks, Tom Trenney and Anne Wilson, along with two choirs, an organ trio, a piano concerto, and an accordion.

Dr. David Johnson, from University of Nebraska-Omaha, will be playing the carillon from 6:15 to 6:45 on Saturday, March 9 between the 5:30 vesper service and the 7pm choral concert. The event is held at First-Plymouth Congregational Church in Lincoln, Nebraska  
For more information, click the link to be taken to our website-

<http://abendmusik.org/workshops.html>

**Brent Shaw**

Posts: 1  
Joined: Sat Jan 12, 2013  
1:56 am

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1 post • Page 1 of 1

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## Clement Master-Class in Belgium

Moderator: JohnGouwens

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1 post • Page 1 of 1

### Clement Master-Class in Belgium

by JohnGouwens on Fri Feb 01, 2013 5:53 pm

Serge Joris requested that I pass this on:

From: Joris [mailto:sc.joris@skynet.be]  
 Sent: Friday, February 01, 2013 6:06 AM  
 To: Gouwens, John  
 Subject: Announcement : master class devoted to Géo Clément

Dear John,

Please announce the following event through the GCNA e-mailing list :

“A master class devoted to Géo Clément (famous Belgian carillonneur, composer and carillon teacher of the mid-20th century) will take place in Ath (Belgium) on April 20. Program and information : see front page of <http://www.campano.be> ”

Thank you in advance,

Serge JORIS  
 Vice-president of the ACW  
 Carillonneur in Gembloux (Belgium)

JohnGouwens

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

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1 post • Page 1 of 1

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## FLORIDA CARILLONNEURS ARE A TRIPLE THANKSGIVING TREAT!

Moderator: JohnGouwens

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2 posts • Page 1 of 1

## FLORIDA CARILLONNEURS ARE A TRIPLE THANKSGIVING TREAT!

by **FrancesNewell** on Sat Dec 29, 2012 10:37 pm

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

[b]Frances Newell testing. Over Thanksgiving weekend, I heard Lee Cobb play his 30th anniversary recital at the Church of the Ascension in Clearwater, Florida. He premiered his own composition, Psalm Meditation: "Puff of Wind, Passing Shadows", commissioned for the occasion. He also played "Sunset Swing", by Frances Newell and really made those bells swing! On the way, I stopped at Bok Tower to hear Geert D'Hollander play. Geert is the new director at Bok Tower and has exciting plans!

Last year, I visited Dr. Laura Ellis, who directs the organ and carillon program at the University of Gainesville in Florida. I heard her students play and saw, once again, what a great teacher she is.

More details and photos will follow in my article about these concerts in the Spring 2013 issue of carillon news.

FLORIDA CARILLONNEURS ARE A TRIPLE TREAT!

John, I tried to upload photos, but it won't upload anything over 256KB. A lot of photos, including my jpgs, are about 380 KB, so can you get this software to allow for maybe 400-500KB files to upload?

Cheers!

Frances newell

### ATTACHMENTS



*Geert D'Hollander-Bok Tower, Florida*

Laura-Ellis-UFL-Gaineville-Organ.jpg (63.15 KB) Viewed 2144 times



*Lee Cobb -Church of Ascension Clearwater, FL*

Lee-Cobb-Clearwater-carillon.jpg (198.92 KB) Viewed 2142 times

## Re: FLORIDA CARILLONNEURS ARE A TRIPLE THANKSGIVING TREAT!

by **JohnGouwens** on Sun Dec 30, 2012 4:35 pm

I don't know if there's a way to play with the limitations on picture size or not. I'll have to ask Dawn about that. I'm glad you can post photos in some way. Thanks! - John

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

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2 posts • Page 1 of 1

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## Repertoire

Moderator: JohnGouwens

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**NEWTOPIC\***

14 topics • Page 1 of 1

ANNOUNCEMENTS	REPLIES	VIEWS	LAST POST
<b>Forum Rules</b> by <b>admin</b> on Sat Dec 15, 2012 3:44 am	0	7732	by <b>admin</b> on Sat Dec 15, 2012 3:44 am

TOPICS	REPLIES	VIEWS	LAST POST
<b>Carillon compositions referencing J.S. Bach</b> by Brian Tang on Wed Jan 21, 2015 2:38 am	1	17273	by JohnGouwens on Tue Nov 10, 2015 5:45 am
<b>Carillon music that emulates change-ringing.</b> by JohnGouwens on Tue Feb 04, 2014 8:23 pm	1	8877	by ShannonRichards on Tue Feb 04, 2014 10:01 pm
<b>Bruce duffie's Article about John Franco</b> by FrancesNewell on Fri Jan 10, 2014 12:41 pm	1	2226	by FrancesNewell on Fri Jan 10, 2014 12:48 pm
<b>Advice on obtaining mechanical licenses.</b> by Brian Tang on Fri Mar 08, 2013 8:46 am	9	12180	by JohnGouwens on Mon Dec 09, 2013 6:35 pm
<b>Bach Transcriptions of The Wise Virgins or BWV542's fugue</b> by Brian Tang on Tue Jul 16, 2013 10:32 am	1	2752	by JohnGouwens on Tue Jul 16, 2013 7:59 pm
<b>Roy Hamlin Johnson's Flag Weaving '76</b> by Brian Tang on Thu Jul 04, 2013 3:47 am	3	3975	by JohnGouwens on Tue Jul 16, 2013 7:56 pm
<b>Carillon and Choir</b> by RoyLee on Sat May 11, 2013 7:23 pm	1	2453	by JohnGouwens on Sat May 11, 2013 8:13 pm
<b>Carillon arrangements of compositions by Glazunov</b> by Brian Tang on Mon Feb 18, 2013 9:38 am	1	2403	by Brian Tang on Thu Apr 18, 2013 10:15 am
<b>Do we really need low B-flat off by itself?</b> by JohnGouwens on Fri Apr 12, 2013 11:23 pm	7	9486	by JohnGouwens on Tue Apr 16, 2013 7:58 pm
<b>Hiding Empty Staves</b> by FrancesNewell on Tue Apr 09, 2013 11:30 am	3	3973	by JohnGouwens on Tue Apr 09, 2013 4:29 pm



 <b>PHRASE MARKINGS IN CARILLON MUSIC</b> by FrancesNewell on Mon Dec 31, 2012 3:31 pm	3	4270	by JohnGouwens  on Tue Jan 29, 2013 9:00 pm
 <b>Playing Articulations on the carillon</b>  by FrancesNewell on Mon Jan 14, 2013 3:25 pm	7	8276	by JohnGouwens  on Mon Jan 28, 2013 11:51 pm
 <b>Tremolandi in Badings (especially Suite No. 2)</b> by JohnGouwens on Mon Dec 17, 2012 12:05 am	3	3484	by JohnGouwens  on Tue Jan 01, 2013 9:35 pm
 <b>Keeping keys low for repeated notes</b> by JohnGouwens on Sun Dec 16, 2012 11:39 pm	5	6080	by JohnGouwens  on Mon Dec 31, 2012 9:59 pm

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14 topics • Page 1 of 1

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## Carillon compositions referencing J.S. Bach

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Carillon compositions referencing J.S. Bach

by **Brian Tang** on Wed Jan 21, 2015 2:38 am

There are lots of carillon transcriptions of Bach's music, but I'm wondering what original carillon compositions are out there that are either written as an homage to Bach or quote his music.

A couple examples would be:

- Phantasmagoria (Partita) by Neil Thornock, which quotes the Violin Partita No. 3 Prelude
- Prelude and Fugue on Old 104th by Ronald Barnes, which is an homage.

A more tenuous case could be made for Easley Blackwood's Chaconne, where the 13th variation parallels one found in Bach's Chaconne.

Are there others?

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013 5:03 am

### Re: Carillon compositions referencing J.S. Bach

by **JohnGouwens** on Tue Nov 10, 2015 5:45 am

Sorry I'm coming back to this so late. Gary White's "Figments," which was a GCNA commission (before the Johan Franco Composition Fund committee was formed) contains several quotes of the 24th fugue from WTC I (b-minor, wonderfully eerie fugue).

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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2 posts • Page 1 of 1

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## Carillon music that emulates change-ringing.

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Carillon music that emulates change-ringing.

by JohnGouwens on Tue Feb 04, 2014 8:23 pm

This is another transplant from the GCNA e-mail list. - John Gouwens

Dear colleagues,

I'm curious--does anyone know of any carillon pieces that mimic the sound of change ringing or a peal?

Thank you!

Kim Schafer

From: John Todd Fair [mailto:toddfair1@gmail.com]

The Bells - I think by William Byrd, a renaissance composer.

A carillon arrangement by Bernard Winsemius is in one of the published albums by the Netherlands Carillon School, which I don't have at my fingertips at the moment - anyone else?

Cheers, Todd

From: Gouwens, John [John.Gouwens@culver.org]

Also, Ron Barnes's arrangement of Handel's "Or Let the Merry Bells Ring 'Round" is another example - with lots of descending scales. I don't remember if it had other permutations of changes - I think not. (It's been many years since I played it.)

- John Gouwens

JohnGouwens

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

From: Nassor, Edward [mailto:ENassor@cathedral.org]

Piece Without Expression No. 1 by Percival Price. Found in the GCNA publications: Percival Price (1901-1985)-His Words and Music, Edited by Beverly Buchanan, Vol. II- 14 Compositions.

Edward M. Nassor, D.M.A.  
Carillonneur

WASHINGTON NATIONAL CATHEDRAL

And, from Andrea McCrady:

There are many, many carillon pieces that mimic peals and change-ringing, or ringing rounds. The following come immediately to mind:

Joyful Changes of Christmastide, by Milford Myhre (Belmont Christmas Book, published by Beverly Buchanan)

A Christmas Peal (Christians Awake), by Laura Whipple (Sewanee Carillon Book)

The Bells After Poe Suite, Part II, "Hear the mellow wedding bells", by Robert Kleinschmidt (GCNA)

Festival Prelude, by Gladys Watkins (Societas Campanariorum - probably out of print)

Wedding Bells, by Willow Macky (published by John Randal in 1981 in New Zealand)

Etc., etc.

In 1952 in Ann Arbor, Percival Price did arrange Byrd's "The Bells" for 2 ½ -octave carillon, and I have a copy of this in the Dominion Carillon Library. It is not part of the GCNA Price books.

Perhaps this discussion list could be moved to the GCNA Forum under the Repertoire category. [So, here it is! - JG]

Best,

Andrea McCrady  
Dominion Carillonneur  
Carillonneur du dominion  
East Block/Édifice de l'Est  
Room/Pièce 367  
Ottawa, Ontario K1A 0A6  
(613) 992-3328

## Re: Carillon music that emulates change-ringing.

by ShannonRichards on Tue Feb 04, 2014 10:01 pm

Olesya Rostovskaya self-published a collection of her music in 2011 called "Original compositions for carillon". Included is a set of Russian Tradition Peals. The first one, "*Valovoj*" bell ring and a Welcoming peal is fun to play, not difficult and a great recital opener. Olesya is on facebook if you want to contact her.

**ShannonRichards**

Posts: 1  
Joined: Wed Jan 16, 2013  
10:26 pm

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2 posts • Page 1 of 1

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## Bruce duffie's Article about John Franco

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Bruce duffie's Article about John Franco

by **FrancesNewell** on Fri Jan 10, 2014 12:41 pm

I'm posting this direct link to Bruce Duffie's article about John Franco.

<http://www.bruceduffie.com/Franco3.html>

Interesting, especially since the Bok Tower Festival is coming up in March!

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Bruce duffie's Article about John Franco

by **FrancesNewell** on Fri Jan 10, 2014 12:48 pm

<http://www.bruceduffie.com/franco3.html>

That last posted link did not work.

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

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2 posts • Page 1 of 1

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## Advice on obtaining mechanical licenses.

Moderator: JohnGouwens

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### Advice on obtaining mechanical licenses.

by **Brian Tang** on Fri Mar 08, 2013 8:46 am

I'm trying to get a mechanical license for a piece I'd like to arrange, but I'm having an extremely difficult time tracking down the correct means to do so. The piece was not composed in America, but the agency's site (JASRAC) pointed me to those AMRA, SESAC, and HFA as places where I could obtain permission for a mechanical license. However, a search through their databases are not turning up the piece in question.

I am getting a bit frustrated at how inconvenient this is, and any advice that might point me in the right direction would be appreciated.

Thanks,  
Brian

Here's JASRAC's page:

<http://www.jasrac.or.jp/ejhp/international/index.html>

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013  
5:03 am

### Re: Advice on obtaining mechanical licenses.

by **JohnGouwens** on Fri Mar 08, 2013 9:29 pm

Oh, I do sympathize! I am very careful about such things, and I commend you for being so conscientious. I had quite the chase getting such information about my two Dave Grusin arrangements (two pieces from film music). What's the piece, and other information. Maybe I can help you hunt.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Advice on obtaining mechanical licenses.

**JohnGouwens**



by **JohnGouwens** on Tue Mar 12, 2013 3:27 pm

FYI, Brian and I have communicated further about all this, trying to figure out who the best contact is for permission. The film in question was released in the US by Disney, so I suggested trying there. Perhaps he'll let us know when there is news.

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Advice on obtaining mechanical licenses.

by **JohnGouwens** on Sat Mar 30, 2013 5:28 pm

Any progress on this. Brian?

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Advice on obtaining mechanical licenses.

by **Brian Tang** on Thu Apr 18, 2013 10:07 am

John suggested that I reach out to Richard (Giszczak) for advice and he turned out to be the perfect person to ask. He promptly determined that I was actually looking for a print license (for arranging), not a mechanical license (for recording), and through one of his contacts, got me to the page I needed, which was <http://www.halleonard.com/permissions/>.

Thanks both for saving me a great deal of time and frustration.

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013  
5:03 am

### Re: Advice on obtaining mechanical licenses.

by **JohnGouwens** on Thu Apr 18, 2013 3:55 pm

Glad it helped. Hal Leonard is very good to work with in such matters.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Advice on obtaining mechanical licenses.

by **margaretpan** on Thu Dec 05, 2013 11:26 pm

I'm trying to find out about licenses to arrange also and wanted to ask if anyone with more knowledge/experience wouldn't mind sharing info on:

- About how much does a license for a carillon arrangement typically cost (per piece)?
- Who usually owns the copyright on the arrangement?

Thanks a lot -  
Margaret Pan

**margaretpan**

Posts: 6  
Joined: Mon Feb 04, 2013  
10:28 pm

### Re: Advice on obtaining mechanical licenses.

by **JohnGouwens** on Fri Dec 06, 2013 1:10 am

The owner of a copyright is often the composer, but in many case, the work has been signed over to a particular publisher, who then handles all permissions as well. Once in awhile, if you get the right person, you can get permission gratis, as I did from BMG Music for a few Mompou transcriptions I did. (It took about a year to get that permission, however!) I've run into asking prices of \$150 pretty often, and usually I can haggle them down to \$75, pointing out that the arrangement will be used by one person only (me) in a venue that rarely generates revenue. There certainly is no fixed rule about such things, and a copyright owner can ask whatever he or she wants to, or refuse to grant the permission at all. Sometimes it's a real challenge finding someone who will work with me at all (or even return messages). In nearly all cases, the copyright holder then "owns" the resulting arrangement, granting you permission to perform it. (I had one contract that granted me the right to perform it for one year - and I

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

told them nothing doing, I wanted it in my repertoire permanently, and they capitulated.) There is some quirky legal language about calling it a "work for hire," which isn't strictly speaking what it is, since you wouldn't be paid for making the arrangement. Rather, it's the legal terminology they use so you can't ask for a piece of any royalties generated by someone performing it.

Note that permission to arrange does \*not\* include permission to distribute. Unless you've arranged otherwise, the permission you obtain is to arrange something for your own use, and they (the copyright owners) could then sell the resulting arrangement to others. (I asked this question about one of my Dave Grusin film music arrangements, and that was the answer I got, and that it wouldn't be cheap for the other person to get that copy.)

That's the experience I've had with it, and I've done this many times. Hope it helps!

### Re: Advice on obtaining mechanical licenses.

by [margaretpan](#) on Sat Dec 07, 2013 12:58 am

Thanks a lot John -- that's very helpful and actually answered a couple other questions I had. Coincidentally I'm also asking for a Mompou piece, but here the original publisher is Salabert.

[margaretpan](#)

Posts: 6  
Joined: Mon Feb 04, 2013 10:28 pm

### Re: Advice on obtaining mechanical licenses.

by [JohnGouwens](#) on Mon Dec 09, 2013 6:35 pm

Last I knew, Salabert's permissions were handled by BMG Music. Good luck with that!! It took them forever - and many phone calls. I'd check, though, preferably by way of whoever their US sales representative is. Such things do change.

I just looked online on what is now the common website for Salabert/Durand/Ricordi and a few others. The US sales representative is Hal Leonard.

Hal Leonard Corporation  
7777 W. Bluemound Road  
P.O. Box 13819  
Milwaukee, WI 53213  
Phone : +1 414-774-3630  
Fax : +1 414-774-3259  
[halinfo@halleonard.com](mailto:halinfo@halleonard.com)

That's good news. They are very good to work with. That doesn't necessarily mean that they are the ones handling permission to arrange. ("Permission to arrange" is the usual term for what you are asking.) I would contact them, and they can either help you or steer you to the correct people.

- John Gouwens

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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## Bach Transcriptions of The Wise Virgins or BWV542's fugue

Moderator: JohnGouwens

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### Bach Transcriptions of The Wise Virgins or BWV542's fugue

by **Brian Tang** on Tue Jul 16, 2013 10:32 am

Is anybody aware of the existence of a carillon transcription of Bach-Walton's The Wise Virgins? This would correspond to "What God hath done, is rightly done" (BWV 99), "Lord hear my longing" (BWV 727), "See what his love can do" (BWV 85), "Ah, how ephemeral" (BWV 26), "Sheep may safely graze" (BWV 208), "Praise be to God" (BWV 129).

I was listening to a recording and thought it had potential, although I wouldn't know until it was performed.

Also, has anybody ever attempted to fit the fugue of BWV 542 (part of the Great Fantasia and Fugue in G minor) on the carillon? There are a couple reasons why I think it might work (against several for why it probably wouldn't), but I'm curious.

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013  
5:03 am

### Re: Bach Transcriptions of The Wise Virgins or BWV542's fugue

by **JohnGouwens** on Tue Jul 16, 2013 7:59 pm

I don't know about either of theses, actually, but Boudewijn Zwart in The Netherlands is the likeliest person to have attempted it. He's a brilliant player, but whether the result sounds even reasonable on the carillon is quite another matter. (He has transcribed, among other things, the "Wedge" Prelude and Fugue, BWV 548 and the D-Major Prelude and Fugue (which is ridiculously ineffective).

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

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## Roy Hamlin Johnson's Flag Weaving '76

Moderator: JohnGouwens

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4 posts • Page 1 of 1

### Roy Hamlin Johnson's Flag Weaving '76

by **Brian Tang** on Thu Jul 04, 2013 3:47 am

Probably too late for this year's festivities, but does anybody know where an interested person can obtain a copy of the score?

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013 5:03 am



### Re: Roy Hamlin Johnson's Flag Weaving '76

by **JohnGouwens** on Thu Jul 04, 2013 4:32 am

It was commissioned by (and in the possession of) the Schulmerich company. Whether they know where it is now I don't know. I would have to dig for it, but I believe I have it. (I've never played it, as it does need low G for the grand finale part.)

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Roy Hamlin Johnson's Flag Weaving '76

by **Brian Tang** on Tue Jul 16, 2013 10:08 am

Thanks for the info - I've contacted them. In the event they don't respond or no longer have a copy in their possession, if the score turns up for anybody, I'd love to have a look at it.

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013 5:03 am



### Re: Roy Hamlin Johnson's Flag Weaving '76

by **JohnGouwens** on Tue Jul 16, 2013 7:56 pm

I'll wait a few days. If nobody else responds, I'll see if I can find it.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



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## Carillon and Choir

Moderator: JohnGouwens

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### Carillon and Choir

by RoyLee on Sat May 11, 2013 7:23 pm

Has anyone had success collaborating with a choir, with the choir singing on the ground while the carillon plays? A university chorus that rehearses and holds their concerts in the building next to our carillon tower is interested in collaborating with the carillon on something. I was thinking of just trying to schedule a carillon recital to coincide with a half hour before the start of their concert, or maybe after their concert while they have their juice and cookies reception in the courtyard, but the director is wondering if we can do something more. I'm hesitant because I don't think the carillon would work very well as accompaniment for the chorus, but I said I would ask around and see if any of you have tried it with good results.

RoyLee

Posts: 1  
Joined: Thu Jan 17, 2013  
7:11 am

### Re: Carillon and Choir

by JohnGouwens on Sat May 11, 2013 8:13 pm

It's always nice to have the carillon play a "prelude" to a nearby concert. At Michigan, Burton Tower is close by four major concert venues, so we used to do that all the time. Accompanying a chorus is something I wouldn't attempt - too many problems with where you place the choir and audience so they may be heard well. Of course, even if you have wonderful video connections so carillonneur and conductor can see each other, the lag for the sound of the bells to travel is a problem. Of course, there are some portable carillons designed to be usable indoors, notably the instrument Boudewijn Zwart has, and also the currently-under-construction "Bronzen Piano" of Koen van Assche and Anna-Maria Reverte. Then you really can do things like that!

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

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2 posts • Page 1 of 1



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## Carillon arrangements of compositions by Glazunov

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Carillon arrangements of compositions by Glazunov

by **Brian Tang** on Mon Feb 18, 2013 9:38 am

Hello,

Have any decent arrangements of Glazunov's pieces been made in the past? I'm particularly interested in the Petit Adagio from his ballet The Seasons, but it'd be nice to know if anything else has been done too.

Just thought I'd ask around before investing the time.

Thanks,  
Brian

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013 5:03 am

### Re: Carillon arrangements of compositions by Glazunov

by **Brian Tang** on Thu Apr 18, 2013 10:15 am

If for some reason someone else is interested in this, here's a link to an arrangement: <https://www.dropbox.com/s/n9ab12upoj5w6kb/Glazunov%20-%20Petit%20Adagio%20-%2004-14-13.pdf>. Personally, I wouldn't attempt this on a carillon without resonant and well-tuned trebles.

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013 5:03 am

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## Do we really need low B-flat off by itself?

Moderator: JohnGouwens

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8 posts • Page 1 of 1

### Do we really need low B-flat off by itself?

 by [JohnGouwens](#) on Fri Apr 12, 2013 11:23 pm

First of all, a disclaimer! What follows is not an official statement or position of the GCNA, it is me, offering up my own opinions. - John Gouwens

The early of the development of the carillon art in North America was inevitably tied to the Jef Denyn and the carillon school in Mechelen. Both the Toronto and Gouchester instruments arrived in 1922, the same year that the Mechelen carillon school opened (with a substantial amount of financial help from the US). Many of the early pioneers in North America trained at Mechelen - Percival Price, Kamiel Lefevere, Anton Brees, Frederick Marriott, Sidney Giles, Robert Donnell, Wendell Westcott, Milford Myhre, Kamiel Lefevere, Emile Vendette, Emilien Allard, and Arthur Bigelow. (Not all of the preceding were graduates, but they all studied there.) The following passage is from my upcoming book (from the North American Carillon School), *Campanology: A Study of Bells with an Emphasis on the Carillon*:

“

The romanticism of the music of Denyn and his students and successors extended to how they viewed the Mechelen carillon. Despite the very heavy touch and the substantial tuning problems, it was touted as the “best carillon in the world.” The bourdon bell is a low F-sharp of around 17,922 pounds (8,129 kilograms - that was the weight measured at the foundry and confirmed by the city - subsequently, they have falsely but persistently claimed it is 8,884 kilograms). That bourdon was cast in 1844 by van Aerschot, who was quite unable to tune, and it replaced an earlier Peeter van den Gheyn bell of approximately the same pitch from 1638 which was even worse, in part because it had cracked. It was keyed as a low B-flat, and is sorely out of tune. Nevertheless, it is the grandest sound that carillon can produce, so they used it as often as they could in their music, despite the fact that it was significantly sharp,

[JohnGouwens](#)

Posts: 236

 Joined: Tue Nov 27, 2012  
 4:20 pm

relative to the rest of the instrument. When Jef Denyn, and later his successor, Staf Nees, consulted on carillon installations elsewhere, if funds or space didn't allow for a genuine low B-flat, they recommended transposing the instrument higher, so that whatever the lowest pitch happened to be was a "B-flat," with the entire instrument being pitched high as a result.

In the first place, the Mechelen bourdon sounds dreadful - way out of tune with the rest of the instrument. The romanticism of the music of Denyn and his students and successors extended to how they viewed the Mechelen carillon. Despite the very heavy touch and the substantial tuning problems, it was touted as the "best carillon in the world." The bourdon bell is a low F-sharp of around 17,922 pounds (8,129 kilograms - that was the weight measured at the foundry and confirmed by the city - subsequently, they have falsely but persistently claimed it is 8,884 kilograms). That bourdon was cast in 1844 by van Aerschot, who was quite unable to tune, and it replaced an earlier Peeter van den Gheyn bell of approximately the same pitch from 1638 which was even worse, in part because it had cracked. It was keyed as a low B-flat, and is sorely out of tune. Nevertheless, it is the grandest sound that carillon can produce, so they used it as often as they could in their music, despite the fact that it was significantly sharp, relative to the rest of the instrument. When Jef Denyn, and later his successor, Staf Nees, consulted on carillon installations elsewhere, if funds or space didn't allow for a genuine low B-flat, they recommended transposing the instrument higher, so that whatever the lowest pitch happened to be was a "B-flat," with the entire instrument being pitched high as a result. So, we see carillons all around the country which are raised to a higher transposition, often higher than concert pitch, in order to "gain" a low B-flat. I'll quote a passage from another section of the book, which is directed toward consulting on a carillon:

“

If space doesn't allow for a low c of about 5,000 pounds (2,268 kilograms), an instrument pitched in a higher transposition is a viable option, but transposing an instrument up so that you gain a "low B-flat" which is actually a "d" or so, is a "cart-before-the-horse" mentality. It trivializes the normal pitch most composers would have in mind to accommodate a niche of repertoire that calls for unusual bass notes. (The B-flat is called for in many compositions from the Mechelen school, though of course one may also transpose those pieces. There are some transposed editions in circulation for many of them.)

Please understand, I'm not a Belgian-basher! I play quite a few pieces of the Mechelen school (not that Bert Gerken ever encouraged me in that direction!), and where the B-flat is essential, I've actually re-edited them myself in *Sibelius* so I can play them at Culver. (That "trivializes" the music to a pitch of C# rather than B, so that low B is the "B-flat," but without compromising everything else I play there.) But really now, how many North Americans play that music with any regularity? Isn't it really rather silly to have the lowest note be a B-Flat, with no B, and often no low C#? Those of you who play carillons that have the low B-flat, especially carillons that have been transposed higher to arrange for a "B-flat" that is actually a higher note - how often do you use that low B-flat?

I'm confident there will be others who disagree with me. Bring it on! - John Gouwens



## Re: Do we really need low B-flat off by itself?

by [JohnGouwens](#) on Sat Apr 13, 2013 9:21 pm

It is worth nothing that when the Mechelen instrument was at the height of its influence here

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

(I'm arguing that's from 1927-1957 - loosely) there were only three carillons in North America that had B-flat without the low B and other, lower notes - Scottish Rite Cathedral in Indianapolis (Taylor), Duke University (!932), and Byrd Park in Richmond, VA (1932), all Taylor carillons, and all of which transpose a minor third lower (so Bb is really a G!). I'm probably missing something here. Not sure about Princeton, but since it was 35 bells, it seems unlikely that the lowest note was keyed to Bb, even though it is a G in fact.

Cohasset was 51 bells, keyed as c.d then chromatic to a high e-flat - and transposed down a fourth - low "C" was a G - that was its condition from 1928 until 1990, when it was brought to concert pitch. Having the top note be e-flat is of course also illogical, but Cohasset got to that size, apparently, by being enlarged upwards, then downwards. It started out as 23 bells, then 43 (which with G&J would mean c,d, then chromatic to a high g), then 9 more bells were added to bring it to 51. Now several carillons had extended bass ranges down to G or lower (Bok Tower, University of Michigan, University of Chicago, Riverside Church, Ottawa, and postwar University of Kansas and Niagara Falls).

Of course there were the grand carillons which went down to G or to F, such as Bok Tower, University of Michigan, Riverside Church, etc.

Some older carillons originally had their bourdons keyed to low C, but have since had transposition changes and added trebles to provide a Bb.

First Methodist in Germantown (Philadelphia) and Christ Church Cranbrook in Bloomfield Hills. Michigan were moved to concert pitch, and their Bb bourdons then keyed to Bb. (In both cases, they then had a C# in the bass also. Mercersburg Academy in Pennsylvania was also in Bb (originally 43 bells), and bells were added and it was brought to concert pitch and some additional chromatics in the bass cast.

Michigan State University, St. Peter's Church in Morristown, New Jersey, and First-Plymouth Congregational in Lincoln, Nebraska were all in C, and they were transposed up so that everything is (I argue) trivialized by being pitched up a step, and "Bb" is really C. Both of those were done in 1990 or later. So I wonder, how often do they use those Bb notes?

Then there are quite a few other carillons that are - and always were - pitched higher than concert pitch for which the bottom bell is keyed to Bb (Gastonia, NC; Berea, KY; doubtless several others).

I have no quarrel with moving an instrument to concert pitch and in the process, keying any lower bells to whatever they actually are. I just believe that we need to shed that old Mechelen mentality of having to have a low Bb. If you think about it - it would have been less expensive if Culver, Germantown, Cranbrook, and Mercersburg had been concert pitch and fully chromatic. It was a different day and age when everybody played music by Jef Denyn and Staf Nees. How many people still do?

## Re: Do we really need low B-flat off by itself?

by [FrancesNewell](#) on Mon Apr 15, 2013 12:48 am

I just think that a low Bb, a real one below an untransposed low C, would give some tonal "breathing room".

Even my 2 extra treble bells give me a lot more options!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

## Re: Do we really need low B-flat off by itself?

by [JohnGouwens](#) on Mon Apr 15, 2013 2:09 am

[JohnGouwens](#)

Posts: 236

Uh, Frances, I just looked up details of your carillon. Your bourdon is a C, so as it stands, your carillon is in concert pitch, now low C#, top note a D. So you would be OK with transposing the whole instrument up a step, so that low C is keyed to B-flat? Well, we certainly don't have to agree here, but there's a whole lot more repertoire that calls for additional high notes than there is calling for low B-flat, and I honestly don't know a single composition - no, not even one - that calls for a two-octave range with an additional low B-flat. Even in Belgium, they didn't seem to do that. I'm thinking more in terms of the existing repertoire. Have you run across a piece where you needed a low B-flat but could otherwise fit it on two octaves?

Joined: Tue Nov 27, 2012 4:20 pm

### Re: Do we really need low B-flat off by itself?

by FrancesNewell on Mon Apr 15, 2013 10:12 am

[b]No, John, and I am not pushing the idea of a low Bb all by itself if Terry McGee can afford more bass bells.

I just love those low bass bells and sometimes feel constricted by being limited to C. Transposing does help provide tonal variety.

FrancesNewell

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Do we really need low B-flat off by itself?

by FrancesNewell on Mon Apr 15, 2013 2:51 pm

I would also venture that the reason there is very little repertoire calling for a low Bb is that we composers usually have to write for the bells that we HAVE! I'll bet if there were more low Bbs and other low bass bells, there would be more repertoire calling for them; and NOT just as optional notes!

FrancesNewell

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Do we really need low B-flat off by itself?

by JohnGouwens on Mon Apr 15, 2013 4:33 pm

As I pointed out, there have been a number of carillons with low B-flats in recent years, often transposing up in order to call their bourdon a "Bb." You see this more in Belgium. Oddly, there are also some carillons in The Netherlands that have low G, low Bb, C, D, then chromatic above that. One colleague over there called that a "complete carillon," which of course I think is silly. In some cases, the extra bass notes were older swinging bells rigged to play from the carillon, and actually rather rough-sounding. In a case like that, I think those extra notes can indeed be fun to have available, and you sure wouldn't want one of those crazy swinging bells to be your low C and to get used so often. I put this post in the repertoire section because the question pertains to what you need to play the literature, rather than to define some new standard for new compositions. Historically, B-flat was important to play the music of Jef Denyn, Staf Nees, Leon Henry, and Jef van Hoof. They wrote for what they had available. We also have quite a few works requiring low G (G,A,Bb, B on up chromatically) written by people involved with the University of Kansas and Washington Cathedral (Barnes, Johnson, Pozdro), I'm hoping a few other people will weigh in on this.

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Do we really need low B-flat off by itself?

by JohnGouwens on Tue Apr 16, 2013 7:58 pm

OK, I didn't get enough activity here, so I copied this initial premise over to my Facebook Group (Carillonneurs: English Language Only). It's more of a tirade anyway, so it fits my particular track record on Facebook! 😊

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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## Hiding Empty Staves

Moderator: JohnGouwens

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### Hiding Empty Staves

by **FrancesNewell** on Tue Apr 09, 2013 11:30 am

I am working on a new original composition that is 9 minutes long.

That's a lot of pages!

I am cutting down the number of pages significantly by hiding the bass clef when there is no pedal part.

Would you all feel comfortable playing a score that looks like that?

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: Hiding Empty Staves

by **JohnGouwens** on Tue Apr 09, 2013 3:37 pm

I'll chime in on this! Speaking as a composer, editor and ultimately performer, I think it's perfectly fine to hide empty staves in situations like that. An example where this comes up is Roy Johnson's Elegy, where there is an extended section (about four lines) of notes all in the top two octaves, and for that, only the upper staff is used. Later, after the big climax, there is a recitative-like section that is in the bottom two octaves, but most easily done all in the manual, so it's on one (treble clef) staff for two more systems, so in all, there are six lines of music that are single-staff. The piece is 7 pages long even so, but it really does help in dealing with it to save a page of music like that. I think I have done the same in my own compositions occasionally. With the Courter Suite No. 1, I did that with the second movement when I put it in the method book, but I also needed to do that to get the thing to fit on two facing pages. (I had enough accordion-fold pages as it is!) So, there certainly is precedent for it.

Do any of you see a problem with that? - John Gouwens

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

## Re: Hiding Empty Staves

by [FrancesNewell](#) on Tue Apr 09, 2013 4:14 pm

[b]John, You anticipated my next question! I have a few short segments where only the bass bells are played. (I think those magnificent low bells deserve to be heard by themselves occasionally, without anything on top of them!) Sometimes it is easier and more musical to play them manually. Is it acceptable to keep those low bells in the bass clef, but type in a comment over them saying, "mm 11-15 may be played manually"?[/b]

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm



## Re: Hiding Empty Staves

by [JohnGouwens](#) on Tue Apr 09, 2013 4:29 pm

Sure it is, but I would say "may be played in the manual." The alternative isn't playing them "automatically!" As long as the instructions are clear, it's fine. (Of course, we carillonneurs will ultimately do whatever we want to anyway in that matter!)

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



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4 posts • Page 1 of 1

### PHRASE MARKINGS IN CARILLON MUSIC

by FrancesNewell on Mon Dec 31, 2012 3:31 pm

Why aren't there more phrase markings in carilon music?

I see them sometimes, but they don't seem to be used as a general rule.

I do a lot of vocal and orchestral composing.

Singers do not need phrase markings because the phrasing is dictated by the words.

So, we carillonneurs do not need phrase markings when we play hymn tunes.

However, I could not hand an instrument part to my flautist, violinist, or horn player without putting in phrasing throughout the piece! Otherwise, he would not know where each phrase begins and ends, where to breathe, where to attack, how the music is sculpted, and other subtle nuances.

I can sing carillon music in my head and imagine the phrasing, but what if the composer intended something different?

What about all the subtle nuances and expression that phrase markings can indicate?

What about multi-layered music?

Yes, you put the melody notes stems-up and the rhythm notes stems-down in the manual, but is that enough?

Phrasing and slurs are what give the music it's shape, its story!

What's the deal here?

FrancesNewell

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: PHRASE MARKINGS IN CARILLON MUSIC

by JohnGouwens on Mon Dec 31, 2012 9:37 pm

Ha! You got me curious enough to go back and look at some of my own compositions, as well as the numerous pieces I edit for others. This is interesting, actually. I didn't offhand remember what I do, much less what anybody else does. In my music, what I have tended to do (to date) is not worry about slurs if the melody is obviously the top voice, and particularly

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

if the melody is jaunty or spiky. I tend to use slurs to do three things:

Differentiate between interlude notes in whatever voice and melody notes - my Nocturne is a very good example of this. Especially if the melody is in the pedal, I use slurs to convey that. That way the player knows to bring that voice out at that time.

To imply a legato touch - a manner of keystroke that encourages the bells to resonate longer. (THAT is a whole different topic, and I'll start that here some time!)

To hint that there should be some dynamic and rhythmic shaping to that melody.

Looking through a few of my other pieces - I used slurs throughout my "Barnes Suite" and my "Sicilienne Ronde." Toccata Giocosa is spikier, and has little in the way of a lyric melody, so no slurs. For me as a composer, it depends on the piece. I hadn't really thought about the question! I just wrote it that way if it seemed to make sense to me.

I looked through a few Courter pieces. He tended to use it when the melody was in the pedal, under a manual figuration (the last movement of Suite 1 and the last movement of Suite IV, for example). In his Suite in Popular Style, he used slurs only in the Ballad, which is more songlike. I would assume he did that for the same reasons that I do. The other movements were blues, ragtime, and a march, and there are no slurs in any of those.

Now, looking at the music of John Pozdro, he used phrase markings somewhat inconsistently - apparently always to suggest interpretive shaping. In the Triptych, the Intermezzo, he uses slurs on the first line, but as the same musical idea continues at greater length, no more slurs until halfway into line 3, when a new variant of the theme is starting, after the music has pulled to a slight halt. In the more vigorous Slavic Dance, he used two slurs at the bottom of page one, the first time a secondary theme enters. After that, he seems to assume the player will understand what to do. I've never found that to be a problem, and I don't normally add slurs to carillon music.

Now to open another can of worms, the Belgian romantic composers (Denyn, van Hoof, Staf Nees) used slurs to indicate phrases where you'd use tremolando to connect everything, and then you presumably would articulate the phrases by breaking the tremolandi. (That's what I do with them, anyway.) In Staf Nees's "Rhythmendans," the A theme is more martial, and has no slurs - the B section is lyric, with a few tremolandi written, and slurs. The van Hoof Sonate (of which I prepared my own edition, so I have it handy) used slurs mostly on arpeggio patterns, but also occasionally for somewhat melodic passages in the pedals. He didn't use slurs for the melodies in the top voice. Van Hoof was a master composer for orchestral and other media, so he wasn't coming at it from the perspective of a carillonneur only. Of course, composers for all media also use slurs for small groups (two or three notes) that they want shaped a particular way. Denyn's Prelude in B-Flat has slurs for pairs of notes in the A section, and in the lyric, tremolando B section, slurs everywhere, as with Nees.

With the violin and the flute, to use your examples, you have instruments on which you can articulate the end of the phrase (actually releasing a note for a break). I add slurs to organ music for the same reason.

I wouldn't assume the absence of slurs means don't do anything with it. I view the slurs as more of a courtesy, and for the reasons I outlined above. It will be interesting to see what other people say. (Frances, offhand, I've forgotten whether you used phrases in "Journey of the Monarch Butterfly.") It's fun when somebody brings up a question that leads one to reconsider what he or she is doing. Thank you for just doing that!



## Re: PHRASE MARKINGS IN CARILLON MUSIC

by **Peter Paul Olejar** on Tue Jan 29, 2013 8:57 pm

Good question. So I reviewed one of my last pieces, "Harpers Ferry" and discovered that I did include a lot of phrase marks. But it is a good question because of what has already been brought up, a flute, trumpet, piano, organ, etc. can end a phrase by stopping the note whereas of course a caillon cannot. I think that this is what I struggled with early on as to whether to mark phrases. But I finally came to the conclusion that phrase marking will definitely help in giving the performer the understanding of the composer's intention and the phrasing can help with subtle dynamics, stresses, rubato, and all of the things that a sensitive performer will do., as also, has been pointed out. So I plan to continue to use phrase marks.

**Peter Paul Olejar**

Posts: 1  
Joined: Tue Jan 29, 2013  
7:36 pm

## Re: PHRASE MARKINGS IN CARILLON MUSIC

by **JohnGouwens** on Tue Jan 29, 2013 9:00 pm

It certainly does no harm to include those! -John

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

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4 posts • Page 1 of 1

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## Playing Articulations on the carillon

Moderator: JohnGouwens

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8 posts • Page 1 of 1

### Playing Articulations on the carillon

by FrancesNewell on Mon Jan 14, 2013 3:25 pm

John, I greatly enjoyed your lesson video. You showed how you play a staccato with a very light touch.

You demonstrated a legato by playing more forward on the baton.

Now, please explain how you play a marcato tenuto, as shown on this sample of "IN DULCE JUBILO II, by Roy Hamlin Johnson (copyright 1970 by the Guild of Carillonners in North America. Re-scored and handled by John Gouwens 2002)

On the opening Ab, I see a marcato tenuto. My instinct is to roll my hand forward on the baton, then do a light, sharp snap of the wrist.

How do you play it?

Also, on the next Ab to Gb, the bracket seems to indicate playing both notes with the right hand.

I can understand the melodic line here, my instinct would be to play right hand to left hand, then play the next Eb with my left hand.

I would not want to cut short the marcato tenuto on the Ab. Also, it looks like the Gb and Eb are both accompanying notes, so why not play them both with the left hand?

Any suggestions on how to play the marcato tenuto, then the staccato while still keeping a smooth line?

You're still playing a phrase here, you don't want it to sound like a hiccup!

Is there any reason why the melody notes are not all stems up and the accompanying notes all stems down? That might make the phrasing clearer.

Since I am the first to post a musical sample on this forum, please let me know if it comes across clearly on your end and if I have done it according to correct copyright protocol.

FrancesNewell

Posts: 69

Joined: Sat Dec 29, 2012 1:55 pm

ATTACHMENTS



Subject to copyright restrictions

In-Dulce-Jubilo-II-Hamlin-Johnson-sample.jpg (96.83 KB) Viewed 7780 times

### Re: Playing Articulations on the arillon

by FrancesNewell on Mon Jan 14, 2013 3:32 pm

I am trying again on the music sample for my previous post.

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FrancesNewell

Posts: 69

Joined: Sat Dec 29, 2012 1:55 pm

#### ATTACHMENTS



In-Dulce-Jubilo-II-Roy-Hamlin-Johnson-sample.jpg (87.15 KB) Viewed 7771 times

### Re: Playing Articulations on the arillon

by JohnGouwens on Mon Jan 14, 2013 4:33 pm

Excellent question, Frances! Actually, what I do with this is identical to what I demonstrated in the video on the Gary White "Etude." Quite often carillon

JohnGouwens

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

composers use the tenuto dash not as an articulation but in the sense of a slight accent - in this case obviously to bring out melody notes from the surrounding figuration. (It has always annoyed me that the tenuto dash has three different meanings in music, but of course I can't change that tradition!) 🗨️ Legato "forward" stroke on the tenuto notes, snappier staccato (but not loud) on the other notes. Note Roy put in some staccato dots on those notes in between. This is as good an example of the two touches as the others I talked about on the video. If you use the touch the way I'm suggesting, the listener will hear a "legato" melody emerging from that texture.

### Re: Playing Articulations on cthe arillon

🗨️ by [FrancesNewell](#) on Mon Jan 14, 2013 5:08 pm

Great, John, but what I'm after is how to play a real tenuto, as one would see in an orchestral score, meaning: held out longer with a bit of a surge on the note.

Can we do that on a carillon bell without necessarily playing it louder?

Also, my orchestral scores and others sometimes use a staccato tenuto, indicated by the tenuto marking with a staccato dot over it. It means: come down on the note, hold it out longer and swell it, then jump off it like a diving board, to launch you into the next phrase.

Can that be done on the carillon?

[FrancesNewell](#)

Posts: 69

Joined: Sat Dec 29, 2012 1:55 pm

### Re: Playing Articulations on cthe arillon

🗨️ by [JohnGouwens](#) on Mon Jan 14, 2013 5:55 pm

Well, to be honest, you might be able to get some shades of variation between the "staccato" wrist touch and the "legato" forward arm stroke by doing something in between. It's challenging enough to get people to recognize the distinction between the extremes, so that I'm uncertain that you could put across a distinction that is discernible. You can surely give it a try. I'm sure I've sometimes done some in-between things, and sometimes there isn't time to do the "legato" touch fully anyway. Just to illustrate another point, in Roy Hamlin Johnson's "Elegy," there's an extensive section with triplets that begins up high, softly, and gradually accelerates while doing a crescendo. Certain notes are accented, and Roy borrowed a marking convention from Scriabin, using staccato dots, then tenuti, then accent marks, all of which were actually intended to indicate increasing degrees of accent, not "real" staccato at the beginning, etc. Thankfully, Roy had notes included in the score (which in the end I edited anyway) to make the intentions clear.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm



*Sue*  
**L'istesso tempo**  
*PPP*  
 In m.m. 23-58, the dots, tenuto marks, and accents represent an increasing scale of accents.

4 *poco a poco più mosso (through m. 44)*

6 *poco f*

8 *poco f*

10 *più f* *poco a poco più forte (through measure 46)*

12 *loco*

14

### Re: Playing Articulations on the carillon

by [FrancesNewell](#) on Tue Jan 15, 2013 11:18 pm

Thank-you, John,

This is fascinating! Clearly, as we do more articulating distinctions, we must all be very clear in explaining our articulation markings! The journey continues!....

[FrancesNewell](#)

Posts: 69  
 Joined: Sat Dec 29, 2012 1:55 pm

### Re: Playing Articulations on the carillon

by [JohnGouwens](#) on Tue Jan 15, 2013 11:28 pm

As a composer, if you want to have any hope at all of your intentions being realized, yes, you need to explain what you want. Since I know Roy Johnson personally, and knew John Pozdro well, among others, I didn't hesitate to phone composers and ask them questions. (Sometimes the resulting conversations were rather entertaining.)

[JohnGouwens](#)

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm

### Re: Playing Articulations on the carillon

by [JohnGouwens](#) on Mon Jan 28, 2013 11:51 pm

By the way, Frances, the only way I know that you can put a "surge" on a note is with a tremolando, though some bells tend to "develop" their sound a little more slowly (some say, anyway). Once the clapper is off the bell, your interaction with it is finished.

[JohnGouwens](#)

Posts: 236  
 Joined: Tue Nov 27, 2012 4:20 pm



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8 posts • Page 1 of 1

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## Tremolandi in Badings (especially Suite No. 2)

Moderator: JohnGouwens

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4 posts • Page 1 of 1

### Tremolandi in Badings (especially Suite No. 2)

by [JohnGouwens](#) on Mon Dec 17, 2012 12:05 am

John Gouwens  
Badings, Suite No. 2

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

I think we would all agree that Henk Badings's Suite No. 2 is one of the most important compositions in our repertoire, particularly as it was the first piece (even before Pozdro and Johnson) to explore octatonic writing. Performing the piece does raise some questions, though. As the work was published by the Mechelen school, Staf Nees did some editing. With the hopelessly clunky trebles there, any time a sustained sound was called for, Nees added tremolandi. I have heard (via Bert Gerken) that Badings once told Daniel Robins that he hated those tremolandi. Robins, of course, is on record as having proposed that the tremolando be completely eliminated from the carillon technique.

OK, so, confronted with a respectably resonant carillon (Eijsbouts, P&F, late-period G&J), one might choose not to do quite so many tremolandi. In my opinion, taking them all out didn't work well on the rather clunky Taylor at Kansas when I heard Bert play it. What about playing a \*very\* resonant carillon, say a Paccard or Perner? I am especially interested in what my Dutch colleagues think. I have my own solution for Culver (which entails taking some out, but keeping others). I would really be interested in hearing others' opinions about this, and I'll share more details of what I do shortly. Thoughts?

Like · · Unfollow Post · Sunday, October 28 at 10:26am via mobile  
Seen by 78

John Fair What is a Perner?  
Sunday, October 28 at 10:57am via · LikeReply

Gideon Bodden Interesting subject!

In my experience, the fact that tremolandi on some carillons work more successfully than on others, has less to do with the time during which the sound of the (treble) bells sustains, but rather with the type of sound.

Some modern, thick-profiled treble bells have a sound that slowly develops, while especially small, thin-profiled Hemony bells respond very quickly, their tone is present immediately after the strike. With such "quick-sounding" bells, like Denijn was working with, it is possible to use tremolandi for building up a convincing suggestion of a legato sound.

In case of modern heavy trebles, it basically doesn't work as well, because the repetitions are too quick for the bell to be able to evolve a balanced sound image, and the result is a rather poor effect that certainly doesn't suggest 'legato'.

Sunday, October 28 at 11:36am · LikeReply

Gideon Bodden Todd, Perner is the Saab among the carillon bellfounders

Sunday, October 28 at 11:38am · LikeReply

Ulla Klok-Amok Laage You're talking about Tremolando ... is that what we today call flemolando ???

Sunday, October 28 at 12:15pm · LikeReply

John Gouwens Todd, Gideon has been involved with profile design and tuning with bells cast by Perner (Passau, Germany). The hopelessly clunky van Bergen trebles at Hilvarenbeek have been replaced by Perner trebles - very resonant and singing - not too different from the best Paccard work. I must confess, I haven't noticed the difference Gideon describes in the time it takes a sound to develop, but I don't work with either (modern Continental or Hemony) on a daily basis. On English bells, the way in which you begin the stroke make an enormous difference in the sound, more - I would argue - than the potential slowness of the trebles. Actually, I think tower acoustics matter more. A very open, skeletal tower (Haarlem, Roermond, either carillon at Indiana University) undermines the intended 'legato' effect. A more enclosed tower (Washington Cathedral, Bok Tower, Culver, Dordrecht, Hilvarenbeek, Mechelen) helps the legato for the simple reason that as a new stroke begins to sound, it overlaps with what is reverberating in the tower already.

Now, as for the Badings, I'm still asking the question of whether one plays them or not. (Next comment I will outline what I currently do.)

about a minute ago via mobile · Edited · LikeReply

John Gouwens OK, Toccata octofonica - at Culver (G&J, but very resonant, louvred tower), I do play the tremolandi, but with each chord change, I articulate it. (This is in contrast to playing Nees or Denyn, where the rolling of notes is continuous.) In the Badings this would mean that the chord changes, most of which change only in the right hand, would commence with the right hand change falling on the beat, but with that transition smoothed over by the left hand continuing to alternate with it uninterrupted. I found it seems to come off better with a momentary break between chords. I might experiment with taking the tremolandi out at Ball State (Paccard), but the Indiana University carillons (Eijsbouts) are a little drier, so I think perhaps we might "lose" the chords too quickly without the tremolandi.

Sunday, October 28 at 12:28pm via mobile · LikeReply

John Gouwens One could argue that the only place tremolandi are needed are the longer notes (mm40, 42, 44, etc.), but alternatively, the chord progression could be seen as "building" to the longer notes (hence, tremolo at mm39, 41, 43, 45, etc.). I actually have no idea what is taught about that in Mechelen or Amersfoort. (I studied it with Bert, and then did my own thing.)

Sunday, October 28 at 12:32pm via mobile · LikeReply

John Gouwens Now the Aria Hexafonica is a little different case. Sometimes Nees put tremolandi on longer notes where a decrescendo is also desired (measure 4, beat 4; also measure 13 & 15, beat 4). The repeated chords the accompany a crescendo in the Pedal (mm5, 6, 7, I usually tremolando, but I'm considering changing that, and simply playing them straight. They are, after all, soft, and in the second octave, where resonance is usually not a problem. Near the end, the bigger climaxes benefit, I think, from tremolandi (specifically, measure 16, beats 2 and 4). I might be tempted to take most or all of these out on a very long-ringing carillon (Ede - P&F in a nicely enclosed tower). So, let's hear from others, especially my Dutch and Belgian friends!

Sunday, October 28 at 12:40pm via mobile · LikeReply

John Gouwens @Ulla: of course. Does that mean you don't play any of them? I assume you play Suite #2?

Sunday, October 28 at 12:46pm via mobile · LikeReply

Gideon Bodden Ok, here's the first section of Henk Badings' Preludio et Arioso, played on two very different carillons. Comments?

<http://soundcloud.com/gideonbodden/badi...-et-arioso>

Badings Preludio et Arioso

first section of Badings' Preludio & Arioso on two very different carillons

Sunday, October 28 at 2:18pm · Like · Remove PreviewReply

John Gouwens Of related interest. I'll listen when I'm at a computer (this stuff won't play on my phone). But I do hope you and others will comment also about Suite II as well. (Recordings aren't essential.)

Sunday, October 28 at 2:21pm via mobile · LikeReply

Gideon Bodden The Preludio fragment contains very peculiar tremolandi, and the effect on the two featured instruments is very different..

Sunday, October 28 at 2:23pm · LikeReply

Frank Deleu @Gideon: Saab is not existing anymore ..... But interesting discussion.

Sunday, October 28 at 5:26pm · Like · 1Reply

John Gouwens Well, this is always an interesting exercise! Neither carillon is Hemony, that's for sure. The second one is in a dramatically more resonant setting, and so as I outlined earlier, the tremolando is far better there. The dynamic nuances are far, far more effective on the second one also. It sounds as if the first carillon has rather flattened clappers, which clearly would create problems also. While I won't be at all surprised if Gideon gleefully tells me I have this wrong, I'm going to take a stab at it anyway. The first one is a quite exposed Dutch-made instrument, but with extra bass bells. I would speculate that's Berlin. The second one, with its lower transposition and resonant acoustical setting, I would guess to be Dordrecht. (I'm surer of the latter. There are other carillons I don't know that could qualify for that first recording, including places like Springfield and Arnhem, but I still think Berlin is likelier.) All right, but come on, people, I know jolly well that I'm not the only one here who plays Suite No. 2. (I've played the Prelude and Arioso in the past also, and of course it is interesting that Badings indeed called for tremolandi there.) So. \*what do you all do with tremolandi in Badings's Suite No. 2?\*

Sunday, October 28 at 10:57pm · LikeReply

Gideon Bodden How certain are we that Badings actually told Robins he hated 'those tremolandi' ? Did he hate all tremolandi on the carillon, or maybe only the Flemish-style

tremolando (that some would do even on 8th notes!)?

Were the tremolandi in the Toccata really added by Nees? Do we have proof?

In fact, I like the tremolandi there, they are very effective! I have never imagined playing these chords straight, might give it a try next time though.

But in the Aria Hexafonica there are some tremolandi written, which I would seriously doubt if they were originally intended like that by the composer... These I could imagine being additions by Nees. Terrible!

Monday, October 29 at 6:42pm · LikeReply

Gideon Bodden And then: the 'Rondo Giocoso' from the 2nd Suite, is a simplified version of the 'Rondo' from the 1st Suite. Does anyone else play the original version of the Rondo?

Monday, October 29 at 6:45pm · LikeReply

Gideon Bodden OK, the 2 fragments that I posted:

the first is Bok Tower, the second Dordrecht (Henry Groen playing, from a cd). John, how on earth were you thinking the first recording could be Berlin?!

We do not agree about the tremolandi being more effective on bells with a more sustaining sound. I prefer very much the effect of the tremolandi in the first recording!

Monday, October 29 at 6:52pm · Edited · LikeReply

John Gouwens Yes, Gideon, I also play the earlier version of the Rondo when I play Suite I.

The later version is for chickens! Bok Tower!! My only excuse is that I listened through computer speakers, so wasn't getting the full effect. I figured I'd get mud on my face by guessing, but was pretty sure on Dordrecht. In the Bok recording, every note stroke is distinct. Does one want a "chattering" effect or a continuous sonority? Henry got the latter effect, along with impressive dynamic nuance (which was absent from the Bok Tower recording). OK, so you and I have radically different views about what those tremolandi should do. (Would you favor a more sustained effect in more lyric pieces, such as the Staf Nees Fantasia I?)

Monday, October 29 at 7:15pm via mobile · LikeReply

John Gouwens I wish I knew more details about what Badings objected to. Obviously, since he wrote tremolandi in the Prelude and Arioso (long after Nees had died), he can't have been against all tremolandi. (Alas, we cannot ask Badings, let alone Robins, and Robins after all was plenty biased.) Fortunately, nobody still advocates those notey "deedle-deedle-deedle" slow tremolandi, though a somewhat slower tremolando is better in calmer sections (as with slower trills in slower baroque pieces). I have never seen Badings's original manuscript. (That would make an interesting study!) I might try taking them out myself, but I am convinced they are needed. As for the Aria - i'd be very interested to know which tremolos you keep (if any). The irony about tremolandi is that they are more needed on drier, short-ringing carillons (Antwerp), but they are musically more effective on carillons with longer-ringing bells (Dordrecht, Douai - and of course Jacques Lannoy sure did beautiful tremolandi).

I knew Gideon would offer an opinion. How about the rest of you?

Monday, October 29 at 7:32pm via mobile · LikeReply

John Gouwens Well, I just finished a session on the carillon (Culver). In fact, I'm sending this from the tower. I tried taking the tremolandi out in both movements. If you have a carillon that is resonant and strong (I do!) The chords in the toccata almost work, but particularly the longer (dottrd half-note) chords seem to fall flat done that way. It's interesting to explore options like this, but I definitely think the tremolandi are necessary. There remains the question of whether to slur them together (as one would do in a lyric piece by Nees or Rottiers) or articulate them. (By the latter I mean on each chord, halt the tremolandi slightly early as I move from one chord to another.) Gideon and others - what do you think?

In the Aria, I realized something about the tremolandi in measures 5-8: that's really invertible counterpoint, the slow thirds of the pedal having moved to the manual and the florid melody moving to the pedals. Tremolando there is actually sort of a distraction. The form comes through more clearly if you play all that without tremolando. I do think, though, that the climactic tremolandi in measure 16 (third measure from the end) are necessary of the carillon is at all "dry" in effect. On a really poor instrument (van Bergen), I might even do that in mm2 and 4. At places like Culver and Ball State, not necessary, I think. Again, though, I'd be interested to know what teachers like Peter Bakker, Arie Abbenes, and Bernard Winsemius did with the suite.

Monday, October 29 at 10:17pm via mobile · LikeReply

John Gouwens The following was messaged to me by friend Lyle Anderson, and is copied here with his permission:

This relates to your request about tremolando addressed to Dutch colleagues. Of course I'm not really Dutch, only played one... for a year... some time ago. And I did study with Leen 't Hart, who was certifiably Dutch, though he studied with (among others) Staf Nees, who was Belgian, where tremolando is sometimes carried to excess, some say due the thin profiles of their treble bells, others differ about this. But never mind that. 't Hart's own compositions are firmly in the "Dutch" style (as vs. Belgian) and when there were occasional "trem." indications in his own music he usually instructed me to ignore them, even when playing on those very small bells of the Belgen Monument carillon. Thus I have formed the opinion that as a "prolongation" device, trem. is generally eschewed in the "high Dutch" style, but there is one notable exception where trem. seems to me a genuine stylistic ornamentation, and that is in "memorial" pieces (which manner also finds its way in other kinds of pieces, but primarily in these) such as 't Hart's "Prelude solennelle" for JFK, and then a bit later in a similar piece he wrote upon the passing of Staf Nees. These have extensive octave trem. over a bass line that moves with about the same rhythmic frequency; I think there are numerous (or at least several) Belgian examples of this sort of lamentation style writing as well.

Friday, November 2 at 3:40pm · LikeReply

John Gouwens So, come on folks, surely more of you know Suite II by Badings!! (If not, that says something disturbing about carillonneurs, frankly.)

Friday, November 2 at 4:27pm · LikeReply

## Re: Tremolandi in Badings (especially Suite No. 2)

by [JohnGouwens](#) on Sat Dec 29, 2012 6:47 am

Also, please, check out the sound samples Gideon offered above, and let's hear your reactions! 😊

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: Tremolandi in Badings (especially Suite No. 2)

by [FrancesNewell](#) on Tue Jan 01, 2013 12:34 pm

I think it sounds more beautiful on the first of the 2 carillons, like a radiant shimmer! However, I think a tremolando is much better on the minor thirds than on the major third. On a minor third, the overlapping resolves work FOR you, on the major third tremolando, I hear a slight clash of the resonates. So, to me, it seems also important what INTERVAL a tremolando is played on.

**FrancesNewell**

Posts: 69

Joined: Sat Dec 29, 2012 1:55 pm

## Re: Tremolandi in Badings (especially Suite No. 2)

by [JohnGouwens](#) on Tue Jan 01, 2013 9:35 pm

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012

Thanks, Frances! Very interesting! I liked how the dynamic nuances were conveyed on the second recording, and those come across better, in my opinion at least, on the longer-ringing second carillon. It will be fun to see how many come down on each side of this question! Thanks for your response.

4:20 pm



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## Keeping keys low for repeated notes

Moderator: JohnGouwens

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2. If you reply to a particular posting, please keep your reply on topic. Also, please do not make multiple separate postings ("topics") on the same subject. The moderator reserves the right to combine or delete redundant topics as needed.
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6 posts • Page 1 of 1

### Keeping keys low for repeated notes

by JohnGouwens on Sun Dec 16, 2012 11:39 pm

I figure I should "prime the pump" here a bit!  
This one I started up in Facebook (in the Beiaardiers group, before I'd started up my own group), but it absolutely is appropriate here:

John Gouwens

Hey everybody!! Here's a question I want to run by all of you! Traditionally, most of us are taught that in patterns where there is a repeated note alternating with a moving line (as in most of the van den Gheyn preludes), we should keep the key for the repeated note lower. I have my students doing that as well, but I've been pondering the question of WHY we do that? OK, it makes it easier to keep the repeated note softer, giving more emphasis to the moving notes, but one could also play softly with full strokes. What else is the reasoning here? Also, on modern, better-engineered carillon actions, is it necessary at all?

Like · · Unfollow Post · Thursday, November 17, 2011 at 1:17pm near Culver

Seen by 34

Erasmus Carillon and Gideon Bodden like this.

[I assume from here on that you know that the name at the start of each post is the person making the comment. I'll do likewise for other imports from Facebook.]

Frank Steijns hi John, don't really think about it while playing. I just want a certain sound, and it turns out I keep the repeated notes lower in vdG preludes. And also, it saves a lot of energy, even on a well-engineered carillon. A good thing: the energy and blood of a musician should run through the heart, not the muscles

Friday, November 18, 2011 at 9:37pm · Like · 3Reply

John Gouwens The ease of repetition is certainly a good reason. Another is that many carillons

JohnGouwens

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

tend to have a bounce at the top of the stroke, and by catching the key upon its return, you can put a stop to that. It's all very well to have emotion guide your playing...See More  
Saturday, November 19, 2011 at 8:12am via mobile · LikeReply

Frank Steijns i agree! but if we DO have a video screen..... 😊))) <http://youtu.be/-WC1OsdX2LM>

YouTube - Broadcast Yourself.

<http://www.youtube.com>

Share your videos with friends, family, and the world

Saturday, November 19, 2011 at 2:08pm · Like · 2Reply

John Gouwens Yes, Frank, you do know how to put on an engaging visual show, but I am saying that sometimes the visual flourish results in a clunky sound, due to the shock wave introduced when the already-in-motion hand smacks into the key. The sound that comes out is far more important than how one looks at the console.

Saturday, November 19, 2011 at 3:38pm via mobile · LikeReply

Frank Steijns there's something you should know about me, John. If there are smileys behind my remarks, I'm joking, being ironic or at least not too seriously. Now look back to my last posting

Saturday, November 19, 2011 at 5:19pm · Like · 1Reply

John Gouwens Understood. I'm accessing FB from my phone, and won't be able to watch your video until later. I have made a long study of the way playing technique impacts the sonority that comes out. Far too many carillonneurs have no idea about that, sorry to say! I'll look forward to viewing your video later tonight.

Saturday, November 19, 2011 at 6:51pm via mobile · Like · 1Reply

John Gouwens Oh good grief! Now I'm viewing that ridiculous video! If I ever come anywhere close to being such a musical buffoon, shoot me and put me out of my misery. You may have heard the famous quote - which Liberace himself confirmed. Somebody asked him once if the vicious criticism music critics leveled at him upset him. His response was, "I cry all the way to the bank." (After all, he was rolling in money. What did he care?)

Sunday, November 20, 2011 at 12:46am · LikeReply

Gideon Bodden If a key is in rest-position, it takes more time to push it down in such a way that the clapper will eventually strike the bell with a low speed, and that the bell will sound softly. A skilled carillonneur, playing an instrument with a well controllable transmission, will be able to create this soft sound while hitting the in-rest key from above. Call it 'martellato' or whatever.

But in case of relatively fast repetition of one note, that is very different. The whole combination of clapper, roller bar, wires and key, after the first stroke needs to travel back into rest-position and even when the key reaches its up-position, in many cases there is still motion going on in the transmission, just think about wobbling wires.. In other words: it really takes some time before the whole system returns to 'rest-position', and is ready for a well controlled soft stroke from high up. There isn't enough time to repeat the ideal soft full stroke.

Now in case of these 'Vanden Gheyn figures', in case the player chooses a good allegro, in case the player doesn't want all these repetitions to sound forte AND in case the player insists on well controlled regular rhythm, the answer is: No, playing full strokes is not an option!

Monday, November 21, 2011 at 6:39pm · Like · 1Reply

John Gouwens Of course you are right that the intermediate action parts take awhile to settle down. That's why catching the returning key and easing it to a stop is useful. I do think it is possible - likely, even - that on some carillons, it may not be necessary to play vdGheyn figurations that way. Of course, it does no harm, but it is healthy, I believe, to re-evaluate the question now and then, rather than to follow automatically what we were taught. As for even rhythm, I differ with you, Gideon. The almost-universal rhythm problem in those figurations is short-long short-long, which tends to get worse if the even-numbered notes' keys are already partway down. That isn't a reason not to do it, one must always listen!

Monday, November 21, 2011 at 7:26pm via mobile · LikeReply

John Gouwens By the way, I get that martellato/staccato effect without hitting the keys from above. Why beat up your hands? It's all in the wrist!

Monday, November 21, 2011 at 7:31pm via mobile · LikeReply

Gideon Bodden Agreed, constant re-evaluation is a must! But some things just will never change. There are just physical limits. If a carillon is required to have a very light action, then speed will be limited. No way to get around inertia.

Monday, November 21, 2011 at 7:34pm · LikeReply

Gideon Bodden I was just referring to Todd's description of that technique, you better ask him why.

Monday, November 21, 2011 at 7:36pm · LikeReply

John Gouwens Agreed, and even with a normal key travel, if the action is balanced to make the touch light - think Bok Tower - that also limits the volume one can produce. This, too, is related to inertia.

Monday, November 21, 2011 at 7:46pm via mobile · LikeReply

John Gouwens When Todd brought that up - on the GCNA e-mail list, not here, he was making an irrelevant comment. You stated it as if you do it that way. How do you go about it?

Monday, November 21, 2011 at 7:58pm via mobile · LikeReply

Gideon Bodden I do not do it that way! In fact, I explained why that technique is unlikely to work....

Monday, November 21, 2011 at 8:34pm · LikeReply

John Gouwens Where? I know you agree with me that the player can have a strong influence on how long a note will sound. What I teach (in person and in the book) is that for a long-ringing, "legato" sound, you should begin the stroke with a slight forward motion, which makes the actual acceleration of the key a bit more gradual at first. For the "staccato" touch, it's a quick, sharp stroke from the wrist, but in both cases, the hand and the key accelerate together. You adjust the turnbuckles differently, and since you (in the Dutch environment) are less likely to emphasize very soft playing, I suspect you have worked it out rather differently. How do you do it?

Tuesday, November 22, 2011 at 12:01am · LikeReply

Jamie Hockey intense!!

Tuesday, November 22, 2011 at 12:23pm · LikeReply

John Gouwens Well, some of us are serious enough about musical refinement to make an ongoing study of how one's playing technique can influence sound. I teach my students both touches (my own variation on both, of course) early on. Sadly, I believe there are a great many carillonneurs who know nothing of such refinements.

Tuesday, November 22, 2011 at 1:09pm · LikeReply

## Re: Keeping keys low for repeated notes

by [JohnGouwens](#) on Sun Dec 16, 2012 11:52 pm

Hopefully, I'll be able to recruit Gideon to this forum before too long. I'll go ahead and present my next argument as if he were here already, and of course others are welcome to jump in. These days, some companies are making clapper pivots with well-designed bushings or bearings that essentially eliminate side swaying of clappers. Gideon has designed transmission changes that involve rigid metal connections in place of vertical wires, and the pliable material "Dyneema" in place of the horizontal wires, as it offers the necessary "give," but without flapping around afterwards. If one combines all that in one instrument (not sure we have an example of that yet), is it not plausible that we could eliminate most of the extraneous motion, thereby eliminating the chief reason for holding all repeated notes low? Now of course, when you want to keep the repeated notes softer than the moving line (usually the case in van den Gheyn), there's still a good reason to shorten the stroke. (I'm now kicking myself that I didn't take a close look at the clappers Gideon put in at Hilvarenbeek - not sure what his crownstaples were like!)

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

## Re: Keeping keys low for repeated notes

by [FrancesNewell](#) on Sat Dec 29, 2012 10:15 pm

Frances Newell testing. For me, repeated notes have to be played keeping the key low, or the bells just won't keep playing. That's just my own physical reality, since I have big, heavy low bells.

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

## Re: Keeping keys low for repeated notes

by [JohnGouwens](#) on Sun Dec 30, 2012 4:37 pm

Indeed, Frances, with lower bells, especially with an old transmission, holding those keys low is a necessity. Is any of your carillon spring-balanced, or does it still use counterweights? That's a big factor.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

Now, when I was a student at the University of Kansas (long before the renovation of the 1990s), the action had some rather long roller-bars, and was well counterweighted. The keys for bass notes returned rather slowly, and if I needed the note before it had reached the "at rest" position, the first attempt to push it back down simply stopped the ascent. It took a second push to get it back down. On that carillon, I did a great deal of catching repeated note keys on their way up, as well as pre-depressing keys (when time allowed) for any notes that needed to be soft. At Culver, even before we did the spring balancing we now have, I never needed to do so much of that. (There are far fewer torsion problems with the roller-bars.) One of the best examples I know (besides van den Gheyn) of needing quick repetition is Wendell Westcott's "Silver Bells," which should be played in the top octave available. When I play this piece on the La Porte carillon (36 bells, transposed up to A), I really fly through it. The key fall is relatively shallow (I forget the exact measurement), but even so, as fast as I was trying to go, I had less to overcome if I caught a note before the key was all the way up. Of course, there are many, many fast notes there which aren't repeated as well. That carillon, however, is one which has a very responsive action, and might be a situation where catching a repeated note key is less necessary than on others.

## Re: Keeping keys low for repeated notes

by [FrancesNewell](#) on Mon Dec 31, 2012 3:20 pm

My lower 13 bells are on levers. My upper 13 bells are on coils and springs, installed by Rick Watson in 2009.

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

I am eternally grateful to Laura Ellis, who showed me the Bert Gerken technique of pushing the key partway down before throwing the clapper.  
I'll admit that I don't always do that on the upper bells when the music gets fast.  
However, I must push the key partway down in advance for the lower bells, or I'll get a BIG bounce-back!  
When playing FF, it can really rattle the cabin if I'm not careful!

## Re: Keeping keys low for repeated notes

by **JohnGouwens** on Mon Dec 31, 2012 9:59 pm

I have no idea what you mean by "on levers." Is there any counter-balancing of the bass end to make it easier? There should be, since your low C is a real low C. Rick might well have fitted it with counter-springs (springs that pull with you to help start the note). Anyway, if the old transmission bars are still in use, that would be reason to do a whole lot of pre-depressing of the keys, as I did when I was studying with Bert Gerken at Kansas. He didn't really teach me that, as I was doing it from the start. (By the time I got to him, I'd been playing for three years already.)

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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5 topics • Page 1 of 1

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	REPLIES	VIEWS	LAST POST
<b>Forum Rules</b> by <b>admin</b> on Sat Dec 15, 2012 3:44 am	0	7726	by <b>admin</b> on Sat Dec 15, 2012 3:44 am

### TOPICS

	REPLIES	VIEWS	LAST POST
<b>Contribution from the Dallas Carillonners</b> by JohnGouwens on Wed Nov 05, 2014 4:59 pm	0	15295	by JohnGouwens on Wed Nov 05, 2014 4:59 pm
<b>2014 GCNA Congress, Denver</b> by TimSleep on Thu Jan 16, 2014 3:34 am	0	2085	by TimSleep on Thu Jan 16, 2014 3:34 am
<b>Carillonner? Guild?</b> by JohnGouwens on Tue Jan 01, 2013 9:39 pm	9	15273	by JohnGouwens on Wed Jul 31, 2013 7:34 pm
<b>2013 GCNA Congress in St. Paul MN</b> by davejohnson on Mon Apr 01, 2013 3:05 pm	1	2941	by JohnGouwens on Thu Apr 04, 2013 8:02 am
<b>Punishing Achievement</b> by JohnGouwens on Thu Dec 13, 2012 9:40 pm	7	8779	by JohnGouwens on Fri Jan 18, 2013 11:23 pm

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## Contribution from the Dallas Carillonners

Moderator: JohnGouwens

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1 post • Page 1 of 1

### Contribution from the Dallas Carillonners

by [JohnGouwens](#) on Wed Nov 05, 2014 4:59 pm

Dear Colleagues,

As chairman of the Johan Franco Composition Fund, I am pleased to announce that the carillonners at Highland Park United Methodist Church in Dallas (John Acker, Mary Dibble, Carmen McMillan, and Gretchen Ryan) have together sent in a generous donation of \$500 to the Franco Fund, in memory of their colleague, Dr. Lorn Howard, who played at Highland Park for many years, up until his death in 2012. Dr. Howard was an Associate Member of the GCNA, and attended many congresses over the years. They felt that making a contribution to the creation of new repertoire for the carillon was a tribute that would be pleasing to Lorn.

We are now working on the decision of who we will commission for a new composition, and hope to have something to announce in time for the next Carillon News issue. Donations such as this are of critical importance in making commissions possible. The same fund is also tapped for prizes in the composition competition. (Note, also, that, there are always some positive "spin-offs," pieces that didn't win a prize, but are of enough interest to become welcome additions to the repertoire all the same.) In light of recent discussions about the competition itself, we as a committee are actively re-evaluating our process, while we await the results of the ongoing study by an ad hoc committee.

Thank you, Dallas friends, for thinking of us!

- John Gouwens, Committee Chairman

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm





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1 post • Page 1 of 1

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## 2014 GCNA Congress, Denver

Moderator: JohnGouwens

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### 2014 GCNA Congress, Denver

by **TimSleep** on Thu Jan 16, 2014 3:34 am

The congress will begin with early registration on Monday, June 16, 2014 at the University of Denver, Colorado and concluding around noon on Friday, June 20, 2014.

On Monday, you will have an opportunity for a master class with Carlo van Uift or Jeff Davis. The host recital will feature new compositions for the occasion by John Knox and Peter Olejar, along with a special arrangement by Carlo van Uift. The Welcome Reception will follow with open time on the tower for those wishing to play appropriate cocktail music.

Other features of the congress will include artist, exam, new music and class of 2013 recitals; Barnes Scholarship presentations; Ellen Dickenson Part II; and organ recital at Sr. John's Cathedral by a few of our own; the "Other Instrument Recital" and the debut of the GCNA singers. Of course the requisite pizza party, ice cream social and banquet will also take place.

The official congress hotel will be the Hilton Garden Inn DTC. The rooms are \$124, plus tax, including breakfast. It is about 45 minutes away from the airport and just a few stops away from the University on the Light Rail. The least expensive way to get to the hotel is to book the Super Shuttle (supper shuttle.com). It should be around \$25 per person, one way. There will be dorm rooms available as well as a list of other hotels in the area. Both the hotel and the Williams Tower are within a 10 minutes walk from the Light Rail.

We hope to also have followup master classes available with Carlo and Jeff on Friday afternoon. The Post-Congress trip will be a tour of the Air Force Academy Chapel and organ, lunch in Manitou Springs and a trip up Pike's Peak on the cog railroad

**TimSleep**

Posts: 5  
Joined: Mon Jan 28, 2013  
3:12 am

For more information and registration contact Carol Jickling Lens, DU Carillonneur:  
[cjicklens@mac.com](mailto:cjicklens@mac.com) (720.202.0913).

Hilton Garden Inn at Denver Tech Center reservations will be made directly with the hotel room reservation department by calling their toll-free number: 1-800-HILTONS(445-8667) In doing so, please ask your attendees to request the group rate for Company or by the unique group code "GCN".

Registration materials should be available around February 4, 2014

For further information you can use the link below:

[http://www.du.edu/ahss/schools/lamont/e ... index.html](http://www.du.edu/ahss/schools/lamont/e...index.html)

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<http://www.DU.edu/Lamont> and scroll to the bottom of the page.



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## Carillonneur? Guild?

Moderator: JohnGouwens

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10 posts • Page 1 of 1

### Carillonneur? Guild?

by [JohnGouwens](#) on Tue Jan 01, 2013 9:39 pm

In the fall 2012 issue of Carillon News, I came upon a column by Margo Halsted, proposing we all call ourselves carillonists, and call our organization "Carillon Musicians of North America."

Here it is:

=====

Carillon News, No. 88, November 2012

What's in a Name?

Two Proposals to Consider

by Margo Halsted

Language has the power to shape our thinking about almost everything. Words and names are extremely important and should be as exact as possible. This short article will present two naming changes the GCNA should consider.

I have been using the word "carillonist" for quite a few years to tell what I am and what I do.

There are four reasons why I prefer the word carillonist to carillonneur.

The word follows the English language practice for performers of other musical instruments (pianist, violinist, etc.). When I say, "I'm a carillonist," a listener understands and thinks, "Ah, she plays the carillon." The person may not know what a carillon is, but will strongly suspect it's a musical instrument.

However, if I say, "I'm a carillonneur," most people look confused, and those who know French likely think, "Hmm ... she is a male French something. How strange."

Carillonist is fairly easy to spell and to pronounce. Almost none of us pronounce the traditional French word correctly, and many misspell it.

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

Using an unusual male French word for what we are is inexact and sounds pretentious. Here I quote from an e-mail sent to me this year from one of our particularly knowledgeable and worldly colleagues, Carlo van Uift, the Centralia Carillonist who heads the North American branch of the Belgian Carillon School, "I have the feeling that, in the minds of people who are unfamiliar with the carillon (which is probably 99.5% of the US population), the word "carillonneur" puts us outside the realm of "musicians" and tends to generate the impression of a well-trained hobbyist or someone who tries to keep alive an ancient, dying art form." Fellow musicians, let's seriously consider giving up the anachronistic "carillonneur" designation that doesn't really mean anything to the general public. Let's join the 21st century mainstream of musical culture.

In addition, here is one related and even more important proposal. Recently, the American Guild of English Handbell Ringers changed the official name of their organization. What is the new name? "Handbell Musicians of America." What good sense they had to make that change! Take a few minutes to think about our organization's name. "Guild"? What is a Guild? "Carillonneurs"? What is a "carillonneur"? A new title for our organization would be a most beneficial change. The word "musicians" in the title is key to placing us in the correct context. Colleagues, please seriously consider this suggested new title: "Carillon Musicians of North America." These words could mean something much more exact, interesting, and worthwhile to us and to our audiences and supporters.

Adjacent from that was a column by Carlo van Uift about electric strikers, such as have turned up in portable carillons in Russia and the one owned by Frank Steijns. I have sent an extensive "Letter to the Editor" about both, but I couldn't resist, it's really a discussion topic, so I am going ahead and posting them here as well. I'll put my response to Margo's column here, since it's guild business. The other one I will put under "technical discussions." Have fun, and jump in if so inclined!

My response:  
Carillonneur? Guild?

I think my friend Carlo van Uift is right, that the great majority (I'm hoping it isn't quite 99.5% but it could be) of North Americans have no idea what a carillon is. The bongatron industry has only made that worse, of course. The challenge we face isn't coming up with a more "understandable" term for the player - it's helping people understand what the instrument is in the first place. If people don't know what the root word is, it won't matter what suffix you put to it. Calling a person who gives massages a "masseur" or "masseur" doesn't seem to have confused people about what a massage is, and massage parlors (as well as more legitimate massage clinics) show no sign of a decline in popularity because the people giving them have a French suffix on the French word for what they do. In that sense, Arthur Bigelow and Anton Brees really had a better idea, calling themselves "Bell Masters." (I will entertain no protests about the "master" part of that until somebody claims on a biography to have completed a "mistress's degree" in music, or anything else for that matter.) If our organization really did change its name, I would adjust my title accordingly, but for all the posturing we've seen from people about this over the years, the idea hasn't taken hold.

Moving to "guild," Ms. Halsted seems to believe that people don't know what a guild is. I know that those of us who were educated in other parts of the country learned that guilds existed (and still exist today) to establish standards as well as to protect mutual interests of its practitioners. That definition is still in place, in any English dictionary. The Carillonneur Member examination continues to be an important part of the GCNA's activity, even though most voting rights have been extended to Associate Members (some of whom, I remind you, have never attended even one GCNA congress). It's considered important enough, still, to be

the topic of extensive argument, so nobody can seriously refute that the effort to establish "standards" isn't a significant part of the role of the organization. (I say this as somebody who has participated very actively in those discussions, and more than once been the target of criticism for same. People do care about it!) The addition of the Associate Carillonneur Examination to GCNA activities underscores a still broader mission on the part of the GCNA to promote standards - on more than one level, no less! Calling ourselves an "association" or a "society" does not acknowledge that role at all, but sounds more like a social group (not that we don't have an element of that, of course). A title like "Carillon Musicians of North America," which Ms. Halsted suggests, doesn't imply that there is any organization at all, and that the group might exclude those of questionable musicianship. (No further comment needed on those two points.)

Guild is certainly not an archaic word. There is an abundance of them today, such as the Writers Guild, Screen Writers Guild, the Guild of Book Workers (which is involved in setting standards for book bindings, among other things), the Piano Technicians Guild (which also does examination and certification), the American Guild of Organists of course, and copious others. Some guilds, such as the Screen Writers Guild, are more labor unions than guilds in the traditional sense, but honestly, the GCNA fits the definition much better than many of those other guilds do. In short, by keeping our titles, and our organization's name, we identify ourselves with an art that has already a distinguished and fascinating history, we set our purposes up front in the name of our organization, and we honor the example set before us by the pioneers who founded our organization.

- John Gouwens, Culver Academies

### Re: Carillonneur? Guild?

by **FrancesNewell** on Thu Jan 03, 2013 2:31 am

The word "guild" implies a pride in excellent craftsmanship.  
That's a long tradition that I think we should be associated with when our name comes up.

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: Carillonneur? Guild?

by **CarlSZimmerman** on Thu Jan 03, 2013 2:41 am

I'm totally with John on retention of the word Guild in our organizational name. No other word does quite as well in describing the kind of organization we have.

However, I'm with Margo on the matter of occupational naming. I wrote up the rationale for using "carillonist" several years ago, in the online glossary which is now on my website:

[http://www.towerbells.org/data/Glossary\\_alpha.html#cplayer](http://www.towerbells.org/data/Glossary_alpha.html#cplayer)

Actually, it connects very neatly to what John wrote about most people not knowing what a carillon is. Say "carillonneur" and they'll conclude from the suffix that it must be something French. Say "carillonist" and they'll probably conclude from the suffix that it means someone who plays the carillon - whatever that is. Although they still don't know exactly what a carillon is, they have at least a clue that it is something that people play, and they might even deduce that it's a musical instrument. That's a big step in the right direction.

I'm not campaigning for a change in the name of our organization; after all, we have a long and honorable history. But if there was a groundswell of opinion in that direction, I'd almost certainly support it.

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012  
8:02 pm  
Location: Saint Louis,  
Missouri, USA



Meanwhile, on the TowerBells Website I use "carillonnist" as the generic term but carefully respect "carillonneur" in titles.

---

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



### Re: Carillonneur? Guild?

by **JohnGouwens** on Thu Jan 03, 2013 2:49 am

Of course, I can't resist pointing out that when Ron Barnes first launched this "carillonnist" crusade, you (Carl) eagerly changed your database listing, and called everybody a "carillonnist," thus showing that we don't eliminate spelling ambiguities by changing the term. As long as we're the Guild of Carillonners, I'm a "carillonneur." Lots of luck changing that!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Carillonneur? Guild?

by **CarlSZimmerman** on Thu Jan 03, 2013 4:06 pm

John, I wouldn't change a thing about you!

---

**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.

**CarlSZimmerman**

Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



### What's In A Name? -- comments 01/09/13

by **Ennis Fruhauf** on Wed Jan 09, 2013 5:41 pm

GCNA Carillon News, No. 88, November 2012, p. 10

What's in a Name?

Two Proposals to Consider

by Margo Halsted

Response, Rebuttal and Comments

Ennis Fruhauf

Posted 01/09/2013

I am taking the liberty of airing several points of interest presented in Margo Halsted's article from the November 2012 issue of GCNA Carillon News, p. 10, (copied from the posted GCNA website .pdf file).

Two primary issues are: 1.) use of the term carillonnist in preference to carillonneur; and 2.) the continuing use of the terms guild and carillonneur in the GCNA's organizational title.

In spite of my university carillon schooling under the guidance of Percival Price, whose cultural heritage favored the term carillonneur over other usages, I understand the desire for alternative names for players. The traditional French term, with its two sets of double consonants, a liquid double 'l' and final rolled 'r', can easily become a mouthful for non-Francophiles. It is useful to remember that the guild's name was in part the product of a germinal 'congress' - or meeting - at Trinity College in Hartford, Connecticut, and was held in an era when French cultural manifestations were very much in vogue, as was the Franco-Belgian carillon tradition.

In regard to gender-sensitive nouns and endings, a multitude of world cultures and nationalities have employed masculine gender nouns and endings with all-inclusive intentions, such as human and humanity, mankind, and so on. Given the nature of 21st century gender-

**Ennis Fruhauf**

Posts: 1  
Joined: Fri Jan 04, 2013 4:54 pm

inclusive vocabulary, the use of many quasi-poetic or chivalrous etiquettes from the past are now irrelevant and outdated to some -- but continue to be favored by others. When dealing with programming and publicity, one can always avoid specific player terminology by falling back on alternative phraseology, such as: 'A Carillon Recital by [name of performer],' or 'On [date], [name] will play a carillon recital,' or 'John Doe, Carillon Recitalist . . .', etc., thus avoiding the question of gender-specific suffixes (i.e.: -eur, -euse, ette, -ist, -ista, etc.) applied to players.

As for use of the term carillonneur in the GCNA title, and in consideration of optional organizational titles, it is easy to understand the author's desire to devise a new label for an ongoing society facing 21st century aesthetics, values and trends. To my thinking, replacement of Carillonneur with Carillon Musicians fails to do justice to the diverse activities and nature of the guild. As it now exists, the GCNA includes trained performers, composers, arrangers, students, teachers, scholars, librarians, research and communications experts, bell founders and consultants, technicians and repair personnel, music publishers, advocates, supporters, and hobbyists. To relabel the GCNA and group all of its components together under the title carillon musicians falls short of providing a comprehensive umbrella.

Regarding the author's desire to discontinue use of the term guild from the organizational name, there are multiple traditional options to consider: society, club, association, organization, institute, etc. In consideration of a specific group ethos with deeply specialized, esoteric and historical roots, use of the term guild is certainly appropriate: the GCNA collects dues: it works to maintain and elevate standards and protect the interests of its constituents; it also promotes increased public awareness, and serves as an exceptional source of printed music and educational materials, all the while helping to preserve a historical link.

Now, back to 'What's in a name?' The author has suggested 'Carillon Musicians of North America'. I suggest for theoretical consideration several alternatives, offered in multiple formats: 'Carillon Guild in [or of] America'; or 'Carillon Guild in [or of] North America'; 'American Carillon Guild', or 'North American Carillon Guild', etc. The use of Guild could easily be replaced by Society, Association, Club, Organization, Institute, etc. The avoidance of Carillon Musicians refocuses the primary unifying device on the carillon - that is, the instrument itself - rather than on the player, thus providing an all-inclusive umbrella that is unfettered by gender-sensitive terminology and/or suffixes.

Finally, is there any need to consider the ramifications of a name change? For starters, multiple licensings, registrations, listings, documentations and filings would have to be reprocessed. Multiple website pages and materials, printed forms, documents and stationary would require revisions, including a complete body of music publications, informational booklets, and promotional materials.

All in all, I recommend tradition as an invaluable asset, particularly in this instance. While recognizing the validity of Margo's comments, I am biased by the practicalities of no change as weighed against implementation of trendy updates that might in the long run alienate a large body of retro-conservatives, all the while falling short of the goal to modernize -- or 'jazz up' -- the title image of a music medium with such unique historical roots.

---

Last edited by [Ennis Fruhauf](#) on Thu Jan 10, 2013 9:06 pm, edited 3 times in total.



## Re: What's In A Name? -- comments 01/09/13

by [JohnGouwens](#) on Wed Jan 09, 2013 6:08 pm

Ah yes, good point about licensing and legal documents! Though I obviously advocate keeping the titles we have, I will point out that "Guild of [Carillonneurs](#) in North America" isn't

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



particularly inclusive of bellfounders, publishers, and fans of bells. The bottom line is still, how much difference would it make in familiarizing the general public with the instrument and what we do? As I've remarked already, I don't foresee such changes making a whit of difference. I believe our energies would be far better spent on publicizing what we do, and practicing enough to play well when we are performing.

### Re: What's In A Name? -- comments 01/09/13

by [JohnGouwens](#) on Wed Jan 09, 2013 6:16 pm

Note! Ennis had posted "What's In a Name?" separately. As moderator, I saw that they were really all one topic. I therefore merged them! Since Ennis quoted Margo's original comments from Carillon News, I deferred to his title for the topic. It should be possible for all of you to see it and comment still. If for some reason that isn't working, please let me know.

Similarly, if I see that some discussions drift off to another topic, I can (and will) split topics, and when necessary will merge the results of those splits to others.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Carillonneur? Guild?

by [WylieCrawford](#) on Fri Feb 01, 2013 4:32 pm

Here's another take on "carillonist":

I appreciate Carl's respecting individuals' chosen designations as "carillonneurs" on his TowerBells.org website, but I note that the bold heading for each such person is "Carillonist" (which, by the way, could be construed as campaigning for a change). I can imagine it would be a bit confusing to visitors to his site to find that listings of "Carillonists" include "Carillonneurs." It is worth noting that he lists all sorts of people as carillonists (or sometimes "Players,") whether or not they have any affiliation with our Guild or any demonstrated musical ability. So perhaps we might conclude that, per his usage, anyone who claims to play bells at all where a traditional carillon exists can be designated a carillonist and that only those who have passed some kind of Guild examination have the right to call themselves carillonneurs, or associate carillonneurs, or honorary carillonneurs.

On a historical note, when this listing was part of the GCNA's website, I remember being asked by the Board - many years ago - to ask Carl to change the "Carillonist" headings he instituted to a more generic term, which I believe was "Performer" and he willingly complied. I think a more generic heading like this would better suit the TowerBells.org site - thus allowing each individual to adopt "Carillonneur", "Carillonist", "Carilloner", or "Can-Kicker" within each listing. We could then track the relative popularity of each title without prejudice to any of them.

[WylieCrawford](#)

Posts: 1  
Joined: Wed Jan 16, 2013  
10:19 pm

### Re: Carillonneur? Guild?

by [JohnGouwens](#) on Wed Jul 31, 2013 7:34 pm

Further to this topic, I had a \*very\* interesting conversation last night with Denis-Pierre Villenave. Denis-Pierre plays the bells at Notre Dame, Buglose, France - Paccard bells connected to the only extant and working Maisonnave machine. Denis is a walking encyclopedia of campanological knowledge, especially in France. It turns out that though the term "carillonneur" has been standard in the North of France (Douai, Saint-Amand-les-Eaux, Dunkirk, Tourcoing), in most of France, the "eur" suffix is considered pejorative - representing an amateur. "Carillonniste" is the term usually indicative of an accomplished (diploma-holding) carillon player. About 10 years ago, the French guild voted to change what they called the player, That's interesting, for sure, but there are some who are reticent. Moreover, their organization is still called the "Gilde des carillonneurs de France." That guild's website

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

doesn't seem to use the "carillonniste" designation.

Naturally, I asked Denis-Pierre about whether "eur" is pejorative in "chauffeur." His amusing response: chauffeur = car driver chauffeuse = hooker (prostitute). Oh my!! He says all carillonnistes are also carillonneurs (the latter being a broader term), but not all carillonneurs are performe carillonnistes.

So where does that leave us? Well, we can all have our own opinions, I guess. This does seem to weaken the argument against "bastardizing" a French root word.



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10 posts • Page 1 of 1

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## 2013 GCNA Congress in St. Paul MN

Moderator: JohnGouwens

### Forum rules

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2. The moderator reserves the right to re-classify postings under another forum section, to delete redundant or irrelevant postings, etc. as well as to delete posts which contain offensive language or attack individuals. (We recognize that emotions often run high on the examination topic in particular. We can disagree while still being courteous.)
3. You may include links or pictures in your postings, but posting of music which is in violation of copyright rules will be subject to deletion by the moderator.
4. Please keep replies on the same subject as the original topic. The moderator reserves the right to delete, combine, or relocate comments to new topics as needed.

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2 posts • Page 1 of 1

### 2013 GCNA Congress in St. Paul MN

by [davejohnson](#) on Mon Apr 01, 2013 3:05 pm

The 71st Annual Congress of The Guild of Carillonneurs in North America will be held June 18-21 at The House of Hope Presbyterian Church, St. Paul, MN. Detailed information appears at [gcna.org](http://gcna.org), Events and News/Newsletters, *Carillon News* No. 89, April 2013. In addition to the lead article, the issue centerfold contains a schedule, Congress at a Glance (subject to change) and a registration form. This form can be accessed from the Guild Homepage, which references [hohchurch.org/gcna](http://hohchurch.org/gcna). It can be printed and mailed, but online registration is strongly encouraged. Onsite registration begins at 3:00 p.m. Monday, June 17. A host recital, artist recital and welcome reception follow. The first business session is at 9:30 Tuesday morning.

[davejohnson](#)

Posts: 4  
Joined: Wed Jan 02, 2013  
6:59 pm

### Re: 2013 GCNA Congress in St. Paul MN

by [JohnGouwens](#) on Thu Apr 04, 2013 8:02 am

Thanks, Dave! I would like to offer a friendly suggestion (based on my own experience) - please consider posting the listing of who is playing when online. SURE it is subject to change, but at least some of us who can't attend the whole thing can plan around who we are missing (or who we want to miss, bwahahaha!). Thanks!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

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2 posts • Page 1 of 1

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## Punishing Achievement

Moderator: JohnGouwens

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8 posts • Page 1 of 1

### Punishing Achievement

by [JohnGouwens](#) on Thu Dec 13, 2012 9:40 pm

Since the establishment of the Carillonneur Member category in the GCNA, some level (widely varied, admittedly) of proficiency had to be demonstrated to become a member with full voting rights in the guild, certified as a Carillonneur Member. In my years in the guild (more than 30!), the dues assessed of Carillonneur Members has always been higher than that assessed to Student Members and Associate Members. The Student Member category was eliminated (not without some minor controversy) a few years ago, but more to the point, a decision made at the Yale congress in 2006 opened voting rights to Associate Members on all decisions except the advancement of Associate Members to Carillonneur Member status and on revisions to the Bylaws and Articles of Incorporation. The merits of that decision could certainly be an interesting discussion topic here, but it is beside the point of this particular discussion. Associate Members now are permitted to vote on board elections and on any other matters aside from the above that may be put to a vote at a congress. My question is, why are the Carillonneur Members still paying more for dues? An Associate Member could at this point point out that if he or she takes the exam, it means a different letter next to his or her name, and paying more expensive dues, and not much else. What should happen? How about raising the Associate Member dues (currently \$40 per year) to the same amount as the Carillonneur Member dues (\$50 per year)? If not, why not?

[JohnGouwens](#)

Posts: 236  
 Joined: Tue Nov 27, 2012  
 4:20 pm

### Re: Punishing Achievement

by [JuliaLittleton](#) on Sat Dec 29, 2012 4:22 pm

You have a good point about the voting rights. It seems that responsibilities should accompany additional rights, to be fair.

[JuliaLittleton](#)

Posts: 1  
 Joined: Fri Dec 28, 2012 9:11  
 pm

Perhaps the higher dues for Carillonneur members were originally instituted because Carillonneur members were considered to have more investment in the institution, partly because they were the only ones with voting rights, and partly because the status afforded by the certification meant something to them -- sometimes materially, if that qualification had anything to do with hiring decisions.

Then, too, a cheaper membership level would be a sweetener to a student or someone who began with only a passing interest in the carillon. When I joined, I was a poor student, and more expensive dues would have been a firm deterrent. But that could be an argument for a separate "Student" level of membership.



## Re: Punishing Achievement

by **JohnGouwens** on Sat Dec 29, 2012 8:04 pm

I'm sure you're right, that the difference in dues was considered a reflection of the fact that only the Carillonneur Members had voting rights. You probably remember the big survey we did in 2010 about examination and membership issues. I wrote the first draft of it, which was revised by the Ad Hoc committee, and I generated the reports that the software provided, organizing comments, presenting at the congress, etc. We certainly kicked the idea of resurrecting Student Membership around, and at one time, actually, the Associate Member dues was somewhere in between Student and Carillonneur (not by much, mind you). I'm not on the board, so I haven't been party to discussions of the matter, but I do know some of the factors that probably worked against the idea:

1) The definition of "student" could be a murky one - how about a 50-year-old carillon student who works at some other field full-time but takes lessons from a church carillonneur nearby.

2) We used to have people who were "Student Members" for 20 years or more. While they may not have achieved Carillonneur Membership, many hadn't taken regular lessons for years. Some thought the term was inappropriate by then, though I also know we had some of those former students who resented the implication that they didn't play the carillon when the Student Member category was eliminated and they found themselves "Associate Members."

3) One of the ideas kicked around for Student Membership (this might warrant a separate discussion, now that I think about it) was requiring a photocopy of a current student ID to prove they were full-time students (assuming college, presumably). I would suspect that some weren't interested in making the procedural matters of the guild still more complicated.

Really, though, ten more dollars a firm deterrent? I remarked at the time that numerous college students spend more on Friday night on beer & pizza than our \$50 once-a-year dues. If we were talking about \$95 dues (such as the American Guild of Organists), I'd see it differently. (Actually, I should go see how the AGO handles its Student Membership. They have it.

Hmm - I see a software problem here! When a comment gets longer, the line I'm typing keeps jumping out of sight. That's not good!! This jumping problem is happening in Internet Explorer, but not in Google Chrome. So, try Google Chrome if you have trouble. I just tested this problem with Mozilla Firefox. It also works fine, so either of those is a good alternative if you run into that problem.



**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

## Re: Punishing Achievement

by **FrancesNewell** on Sat Dec 29, 2012 10:18 pm

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012

Frances Newell testing. I'm over 50 and still learning. Hope i keep learning the rest of my life!

1:55 pm



### Re: Punishing Achievement

by [JohnGouwens](#) on Sun Dec 30, 2012 4:46 pm

Of course, and we all support that. You'd better believe I'm still learning!

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Punishing Achievement

by [CarlSZimmerman](#) on Thu Jan 03, 2013 2:02 am

Carillonneur membership still reflects a higher level of accomplishment as certified by the Guild. One might well argue that the benefit of having that accomplishment publicly certified on an ongoing basis ought to be worth the extra cost of that membership. On the other hand, the Guild isn't really doing anything yet to show carillon-owning institutions or potential carillon donors just how large the pool of available carillonists actually is.

[CarlSZimmerman](#)

Posts: 16  
Joined: Sun Dec 30, 2012 8:02 pm  
Location: Saint Louis, Missouri, USA



**Carl Scott Zimmerman**

Saint Louis, Missouri, USA - home of at least 36 bell foundries or bell sellers, 1821-1961.



### Re: Punishing Achievement

by [JohnGouwens](#) on Thu Jan 03, 2013 2:53 am

Or the supply of carillonNEURS! (Bwahahaha!)

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



### Re: Punishing Achievement

by [JohnGouwens](#) on Fri Jan 18, 2013 11:23 pm

Julia, please note that Dave's latest dues communication (e-mail) mentioned a sizable discount for full-time students (apparently without having to prove that they qualify). My counter-argument remains - a whole lot of college students spend more than \$50 on beer and pizza on a typical Friday night, but I can understand offering the break, nevertheless. I'm shocked, though, that they are heavily discounting Carillonneur Membership for students.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm



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## General Interest

Moderator: JohnGouwens

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2. Please see "Forum Rules" here for more details.

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15 topics • Page 1 of 1

ANNOUNCEMENTS	REPLIES	VIEWS	LAST POST
<b>Forum Rules</b> by <b>admin</b> on Sat Dec 15, 2012 3:44 am	0	7724	by <b>admin</b> on Sat Dec 15, 2012 3:44 am

TOPICS	REPLIES	VIEWS	LAST POST
<b>Steven Ball's article RE legalities of church bell ringing</b> by FrancesNewell on Sat Jan 30, 2016 2:52 pm	0	11731	by FrancesNewell on Sat Jan 30, 2016 2:52 pm
<b>Profesional Carillon Recording Advice</b> by JoeyBrink on Tue Jan 19, 2016 3:07 pm	1	1451	by FrancesNewell on Tue Jan 19, 2016 7:28 pm
<b>What's happening to Sibelius software?</b> by FrancesNewell on Tue Nov 10, 2015 1:45 am	2	4997	by FrancesNewell on Mon Nov 30, 2015 9:30 pm
<b>Carillon Shoes</b> by Brian Tang on Fri Apr 25, 2014 6:02 pm	1	3766	by TimSleep on Tue May 06, 2014 12:52 am
<b>Moisture in Towers</b> by JohnGouwens on Sun Jan 26, 2014 7:33 pm	2	3440	by JohnGouwens on Mon Jan 27, 2014 10:17 pm
<b>practice instrument</b> by DanFrankforter on Mon Jan 27, 2014 12:36 am	10	30699	by TerryMcGee on Mon Feb 03, 2014 9:16 pm
<b>A Fun Project - contributing to European causes</b> by JohnGouwens on Thu Jul 11, 2013 3:24 am	5	7079	by JohnGouwens on Wed Oct 16, 2013 12:55 am
<b>Mobile Phone Antennase - thoughts?</b> by JohnGouwens on Tue Oct 08, 2013 10:11 pm	4	4485	by FrancesNewell on Sat Oct 12, 2013 2:11 am
<b>Professional Appraisal - Carillon architectural model</b> by RobinAustin on Thu Jul 11, 2013 1:01 am	1	2559	by JohnGouwens on Thu Jul 11, 2013 6:59 pm
<b>Has Finale Met its End?</b> by FrancesNewell on Wed May 29, 2013 7:06 pm	3	4143	by JohnGouwens on Sun Jun 02, 2013 11:31 am
<b>New Textbook on Campanology!!</b> by JohnGouwens on Sat Jun 01, 2013 1:43 am	1	2312	by JohnGouwens on Sat Jun 01, 2013 1:48 am



	<b>Call for head shots for the carillon library</b> by JoyBanks on Tue Apr 23, 2013 7:18 pm	1	2732	by JohnGouwens  on Tue Apr 23, 2013 7:41 pm
	<b>Humidification Systems in Churches</b> by JohnGouwens on Fri Apr 12, 2013 5:22 pm	4	5502	by JohnGouwens  on Sat Apr 13, 2013 8:12 pm
	<b>How To Play the Carillon, it's easy</b> by TimSleep on Sat Mar 02, 2013 11:19 pm	1	2420	by JohnGouwens  on Wed Mar 06, 2013 5:15 am
	<b>New Bells at Notre Dame, Paris</b> by JohnGouwens on Fri Feb 01, 2013 5:29 am	7	9253	by JohnGouwens  on Wed Feb 13, 2013 9:47 pm

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15 topics • Page 1 of 1

[Return to Board index](#)

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## Steven Ball's article RE legalities of church bell ringing

Moderator: JohnGouwens

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1 post • Page 1 of 1

### Steven Ball's article RE legalities of church bell ringing

by [FrancesNewell](#) on Sat Jan 30, 2016 2:52 pm

I think some churches are losing their core values and therefore failing to actively assert those core values in their communities. The connection between church and the surrounding community is eroded. People do not think that the church applies to their lives, so they do not know, or care, about what the church bells MEAN! If churches do not want to get sued for ringing their carillons, they must do more to assert their relevance to the neighboring lives and help people to be valued participants in their neighborhood church!

The legalities are very difficult and can twist everyone into knots!  
Sounds like the bottom line is that whoever has the most money and clout will win.  
However, if our values are not asserted, the next generations LOSE!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

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1 post • Page 1 of 1

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## Profesional Carillon Recording Advice

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Profesional Carillon Recording Advice

by **JoeyBrink** on Tue Jan 19, 2016 3:07 pm

What are the recording techniques you have used to produce professional carillon CD recordings? Do you find in-tower microphones or outdoor microphones more likely to produce the best quality recordings? Many of us have permanent in-tower microphones - are there any permanent exterior microphones? Any experience recording from nearby rooftops? When working with recording engineers on the ground, how have you handled limited takes and scheduling with the unpredictability of weather and traffic noise?

**JoeyBrink**

Posts: 1  
Joined: Sun Jan 27, 2013 8:21 pm

### Re: Profesional Carillon Recording Advice

by **FrancesNewell** on Tue Jan 19, 2016 7:28 pm

Hi Joey,  
My tower does not have mics, I just use a high quality portable recorder IN the tower. You can never control or predict outside sounds!  
I like capturing the overtones of the bells and I can do that more effectively inside the tower. However, I only have 26 bells. You have a lot more bell-balancing issues than I do.

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

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2 posts • Page 1 of 1

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## What's happening to Sibelius software?

Moderator: JohnGouwens

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3 posts • Page 1 of 1

### What's happening to Sibelius software?

by FrancesNewell on Tue Nov 10, 2015 1:45 am

Do any of you know what's happening with Sibelius? Last I heard, they had disbanded. I belong to an online chat forum about Finale, and EVERYONE is griping about how all their "upgraded" and new versions just bring new problems. Finale 2014 had FIVE versions! Many of us think Finale is on the way out. I would have switched to Sibelius years ago if anyone had given classes in it. Are they selling? Is there tech support for Sibelius? Is anybody giving classes in it? Finale drives me even crazier than I already am! Frances Newell

FrancesNewell

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: What's happening to Sibelius software?

by JohnGouwens on Tue Nov 10, 2015 5:35 am

I am a Sibelius guy, and the Avid company acquired Sibelius, and rumor has it, they tossed out Daniel Spreadbury, the English guy who was the man behind the software itself. Since that time, they did come out with Version 7 and Version 7.5. They changed the interface dramatically in Version 7, which for me was not an easy adjustment. (I started with version 2, later getting 3, 4, and 6 - skipped 5 - and none were as dramatic a change as this.) It is, though, capable of more things now than it was before. I \*think\* someone is working on it. One of the most important differences is that Sibelius has always been downwardly compatible, meaning you could save back to older versions of Sibelius, all the way back to Version 2. Finale only recently began to do that. I hope that's some help, Frances. I don't plan to change unless they totally stop development (and even then - I might stay with it and say "to heck with it.").

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: What's happening to Sibelius software?

by FrancesNewell on Mon Nov 30, 2015 9:30 pm

Thanks, John! To add to our confusion, Avid has just come out with Sibelius 8!

FrancesNewell

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm



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3 posts • Page 1 of 1

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## Carillon Shoes

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Carillon Shoes

by **Brian Tang** on Fri Apr 25, 2014 6:02 pm

I'm looking into getting a good pair of carillon-playing shoes. If there are any recommendations for particular types or brands that are ideal for carillon, I'd appreciate it.

**Brian Tang**

Posts: 9  
Joined: Sat Feb 16, 2013 5:03 am

### Re: Carillon Shoes

by **TimSleep** on Tue May 06, 2014 12:52 am

I use organmaster shoes. They have a thin sole which works well on most carillons but with especially heavy pedals I choose a standard pair of men's dress shoes.

**TimSleep**

Posts: 5  
Joined: Mon Jan 28, 2013 3:12 am

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## Moisture in Towers

Moderator: JohnGouwens

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3 posts • Page 1 of 1

### Moisture in Towers

by **JohnGouwens** on Sun Jan 26, 2014 7:33 pm

This turned up as Guild e-mail message first, but since, alas, this problem is something nearly all of us have encountered, I believe it's worth having a discussion of it here, where people can refer to it later.

Here is the original e-mail:

Hi Everyone,

Does anyone have advice on how you deal with moisture in your towers? At Grace Church in Plainfield it can get very wet when there is a fast climate change. Everything including the walls, carillon keyboard, etc. can become saturated. We see some mortar erosion. The bells themselves are OK as they are in an open section with good air circulation.

Any guidance is greatly appreciated.

Kind regards,

Jeff Spelman  
Grace Episcopal Church  
Plainfield, NJ

<http://www.graceplainfield.org/carillon.htm>

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Moisture in Towers

by **davejohnson** on Mon Jan 27, 2014 1:39 am

It's been a long time (1995) since I was at Grace Church, and I don't reliably remember the

**davejohnson**

Posts: 4  
Joined: Wed Jan 02, 2013  
6:59 pm



physical configurations there.

In particular, I don't remember if the playing cabin is an island unto itself in the tower or if it shares one or more of its walls with the tower walls themselves. Your description of major moisture inside the playing cabin--including, amazingly, on the clavier itself--tells me that you've got significant air circulation, insulation, and construction problems that should be addressed immediately by a professional. If this is more a winter season problem, try to get advice now.

The mortar deterioration that you mention, if proximate to the playing cabin, would almost certainly contribute to the moisture problem, but not as you describe it, i.e., you indicate that sudden atmospheric shifts can quickly produce moisture in the cabin. Tower deterioration is permanent and steady; your problem is situational. The tower itself could well have moisture issues: House of Hope Presbyterian in St. Paul, where I play, was found to have moisture issues about five years ago when time-lapse photography revealed that the tower in which our carillon is housed was shifting. These weren't radical shifts, but there clearly was instability. Subsequent close inspection revealed that the brick inner construction (there is no iron or steel in the tower, which is faced with Bedford limestone), was completely deteriorated throughout the upper portion of the tower owing to moisture. The church immediately opted for a complete professional rebuild. The brick turned out to have become pure powder. The top ca 25-30 feet of the tower was subsequently completely rebuilt. This winter, for the first time in at least fifteen years, there has been no observable condensation and icing in that portion of the tower stairwell that is exposed to the exterior tower walls themselves. The rebuild clearly achieved its purpose.

As for our playing cabin, it was built, along with a practice room two levels down in the same tower, in 1992, by Verdin under the direction of Rick Watson, who conceived and designed a complete restoration and renovation. We have two fine rooms with proper air circulation and insulation. I've never found moisture in either room. The playing cabin has independent walls, facing the outside with windows, on all four sides. These windows open, and are opened to the player's desire. The bells are immediately alongside (the three largest) and above (46) the playing cabin. The practice room has direct contact with an exterior wall on one side, and with other interior space in the tower on the other three sides. In other words, on only one of eight total sides do our rooms have physical contact with the tower walls.

In summary, our tower has two well-insulated, well-ventilated rooms, professionally designed and constructed. The only extant issue at the moment is that heat in the playing cabin has bordered, during this exciting cold winter, on inadequate. We solved the same problem in the practice room by replacing the baseboard heater with a bigger one, and we'll do the same in the playing cabin before next winter.

I think you need immediate professional advice, and hope that you'll seek it.

Dave Johnson



## Re: Moisture in Towers

by [JohnGouwens](#) on Mon Jan 27, 2014 10:17 pm

Wow! Thank you for that very thorough and helpful response, Dave! My tower at Culver (Indiana) has had brickwork slowly crumbling away every time it has rained. We've had tuckpointing done on the tower (which entailed not only sawing out the old mortar but in many cases replacing the exterior brick). The inner brick still crumbles, though at least we have steel framework as well. (As for the condition of that steel framework, I have wondered!) I sure hope we wouldn't have to have the tower completely rebuilt, but we've

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

certainly had to do major surgery on ours at times. We get water leaks through the ceiling (which is the belfry floor), but fortunately far away from the console.



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3 posts • Page 1 of 1

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## practice instrument

Moderator: JohnGouwens

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11 posts • Page 1 of 2 • [1](#) [2](#)

### practice instrument

by [DanFrankforter](#) on Mon Jan 27, 2014 12:36 am

a series of chime plates on the practice clavier sound "dampened" when struck. Adjusting the trackers does not help.  
Any suggestions for restoring their clear "ring" would be appreciated.

[DanFrankforter](#)

Posts: 4  
Joined: Sat Jan 12, 2013 4:45 pm

### Re: practice instrument

by [JohnGouwens](#) on Mon Jan 27, 2014 10:05 pm

I'm moving this one over to Technical discussions, as that's really where it belongs.

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: practice instrument

by [JohnGouwens](#) on Mon Jan 27, 2014 10:09 pm

The obvious answer would be to have it serviced by a company that services carillons and carillon equipment. Sometimes you get what you pay for. However, if you're looking for a "do-it-yourself" solution, some of us may have some suggestions (most of them admittedly amateur solutions). There is much that we don't know here. Who built the practice console? When was it built? How are the bars held in place?

Can you post some photos to a web page and link to them here? (You cannot, so far as I know, post photos directly to the forum.) 😊

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: practice instrument

by [FrancesNewell](#) on Tue Jan 28, 2014 1:22 am

yes you can. I posted some photos on the News page, but I found that they have to be no bigger than 256kb. In other words, small

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

## Re: practice instrument

by **JohnGouwens** on Tue Jan 28, 2014 3:55 am

Ah, that is good to know. Thanks, Frances!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

## Re: practice instrument

by **DanFrankforter** on Wed Jan 29, 2014 2:00 am

Meeks and Watson built the clavier and recently serviced it. The result was worse than the original complaint, and they have not responded to emails requesting guidance.

**DanFrankforter**

Posts: 4  
Joined: Sat Jan 12, 2013  
4:45 pm

## Re: practice instrument

by **FrancesNewell** on Wed Jan 29, 2014 3:34 am

Dan, Do you have a Smartphone? I am going to try uploading a photo from my Smartphone to this post.

I will send it as Medium Size, which is about 150 KB.

If this works, then you could photograph your instrument using a Smartphone. Then e-mail it to yourself as Medium Size. Open your e-mail and save the photo to your camera roll.

Upload it from there. You can post up to 3 photos per posting, but you do have to shrink them first as I have indicated. Then let the expert members see what you are up against.

If this fails, then John, please delete my post.

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### ATTACHMENTS

*Carlo Van Ulft at his practice console*  
image.jpg (79.42 KB) Viewed 28228 times

## Re: practice instrument

by **DanFrankforter** on Thu Jan 30, 2014 10:57 pm

Thanks so much, Frances, for your post. Unfortunately I am a Luddite who makes do with a

**DanFrankforter**

Posts: 4  
Joined: Sat Jan 12, 2013  
4:45 pm



very stupid phone. The picture you post, however, looks exactly like our instrument. I realize that people are not likely to be able to tell much without being able to examine the beast itself, but I thought it would be worth a shot to see if anyone had faced and surmounted a similar problem. Thanks again for taking the time.

### Re: practice instrument

by [TerryMcGee](#) on Mon Feb 03, 2014 11:24 am

Hi Dan

Can you tell us or show us how the bars are suspended or supported?

If you compare a bar that rings freely with one that doesn't, is the good bar free to move when struck, and the bad bar not free?

If so, can you see what is preventing the bad bar from being free?

Terry

[TerryMcGee](#)

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: practice instrument

by [DanFrankforter](#) on Mon Feb 03, 2014 7:55 pm

Hi, Terry.

Thanks for writing.

The bars rest on felt pads and float freely. I have been all over the instrument and cannot see

[DanFrankforter](#)

Posts: 4  
Joined: Sat Jan 12, 2013 4:45 pm

anything that might impinge on their ability to vibrate. There is nothing at either end of the bars that gets in the way. And I have experimented with the mallets to make sure they do not strike the bar and then hold it in place.

I must be missing something, for most of the worst affected are the lower (base) sharps/flats that are all in a line on the same level. The respective naturals (on a lower level) all ring clearly.

Maybe it's a case of demon possession?

Dan



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11 posts • Page 1 of 2 • **1** 2

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## practice instrument

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11 posts • Page 2 of 2 • [1](#) [2](#)

### Re: practice instrument

by [TerryMcGee](#) on Mon Feb 03, 2014 9:16 pm

Perhaps you should call "Ghostbusters"?

Is there room to get in there with a hand held mallet of some description and tap the two groups of bars manually? It would be nice to be able to rule out the mechanism, so we only have to worry about the bars.

What locates the bars in the horizontal plane? Are there pins through vertical holes in the bars or some similar locating device? Or strings through horizontal holes? Are the dull bars free to move a little horizontally as well as vertically?

Terry

**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

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11 posts • Page 2 of 2 • [1](#) [2](#)

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## A Fun Project - contributing to European causes

Moderator: JohnGouwens

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6 posts • Page 1 of 1

### A Fun Project - contributing to European causes

by [JohnGouwens](#) on Thu Jul 11, 2013 3:24 am

At Margo Halsted's request, I am no longer quoting her e-mail post directly (though of course it did already go out to the entire members list).

The GCNA Members' List recently received a message soliciting donations to fund the carillon school of Mechelen, Belgium commissioning a mobile carillon, including the idea of there being a special GCNA Bell, paid for by GCNA members. (So far as I know, this has not been discussed or endorsed by the GCNA Board, but then, I'm not on the board.)

My issue with it is this - the Belgian government heavily subsidizes the carillon, including the carillon school in Mechelen. That is one of the reasons admission there is rather inexpensive. Nearly all the official carillonneur positions in Belgium are government funded (in most cases, municipal governments). In the US, almost none of the carillon positions are funded by any government - I cannot name even ten North American carillons where positions and programs are funded directly by any level of government. (One could quibble this in the case of the many state universities that have carillons, but in those cases, they certainly aren't examples of the government making the carillon a line item.

Personally, I think it takes some chutzpah to propose such a thing. I mean no criticism of people who think it's a good idea, but wouldn't a similar project for North America - an instrument North Americans might actually see and hear - be a much better cause. I'd like to see a good traveling carillon that is consistently presented without being surrounded by synthesized karaoke instrumentation, masks, and a circus act. (The folks who do "Cast in Bronze" do what they do well, don't get me wrong, but I believe the theatrics don't put across carillonneurs as anything like normal musicians.)

I am reminded of a similar project years ago, in which US donations were solicited to put a carillon in the Peace Palace in The Hague, The Netherlands. The Netherlands needed yet

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm



another carillon?? Well, they got their carillon. It has almost no funding, no guest artists, and when the City Carillonneur of The Hague retired recently (Heleen van der Weele), she kept on with the Peace Palace, but is paid way below a normal rate for her services, hence it is done on a rather unprofessional level. Is this a good outcome for donations from other countries? Just how has that carillon made an impact?

Mind you, I mean no criticism of people sending their money in for the Belgian mobile carillon if they believe that's a worthy cause. That's really their business. I object to the idea of the GCNA making an official contribution, and hope that has not in fact happened. (Tim Sleep may want to weigh in on this.)

I'm certain there are others who will disagree with me. Great! Let's have a discussion here!

### Re: A Fun Project (Margo Halsted's traveling carillon posting)

by [FrancesNewell](#) on Thu Jul 11, 2013 12:03 pm

However, if it opens up more possibilities of combining carillon with other instruments, then I believe this carillon will benefit our whole carillon world. It certainly does not have to require players wearing masks or being a "circus act". As I have argued in previous discussions, it's all in how MUSICALLY you play it!

[FrancesNewell](#)

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: A Fun Project (Margo Halsted's traveling carillon posting)

by [JohnGouwens](#) on Thu Jul 11, 2013 1:17 pm

Sure, but wouldn't our funding be far better spent for musical things happening over here - where we might actually hear the results?

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: A Fun Project - contributing to European causes

by [JohnGouwens](#) on Tue Jul 16, 2013 8:02 pm

Tim Sleep has run into some sort of password problem with the forum, so at his request, I am posting his response on this topic:

The GCNA is not contributing any of its funds towards this project. No request or action on this took place at the recent Congress. The Belgium traveling carillon fund raising is a private initiative to which members and/or non members are free to contribute to the level they wish. Yes, a bell has been selected in honor of the GCNA but I don't feel that this designation on the plaque is to the detriment of the Guild and does not imply that our corporate funds were used.

We allow a variety of announcements to take place at our meetings and electronic media, but we will always be clear if and when it is a GCNA supported and/or endorsed activity. A similar example is the announcements about the various regional gatherings over which the Guild provide no support nor control.

I do think that traveling carillons, in general, can be a valuable PR tool to get people to understand the nature of our instrument and how it's played.

I brought the ChimeMaster carillon to Warrenville several years back for five different recitals around town. To this day, people still will comment to me about those recitals and how much they learned about the carillon. Should I ever find the funds I would do it again.

I will also say that several times a month I meet people at the Naperville Carillon who tell me

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

they heard Cast in Bronze. This gives me the chance to tell them about our carillon and what we have to offer. I think there is room for all of us.

Tim Sleep



### Re: A Fun Project - contributing to European causes

by **FrankDellaPenna** on Thu Oct 10, 2013 10:25 pm

John, Stop insulting Cast in Bronze and the people connected with it. What I do with the traveling carillon is my business, not yours. If you don't like what I am doing with the traveling carillon (s), then go out and buy your own traveling carillon and prove to me that you can make a full-time living with it as I have done. When you can do that, you can talk about me and tell me how wrong I am, but until then, stop insulting Cast in Bronze!

Frank DellaPenna



**FrankDellaPenna**

Posts: 1  
Joined: Wed Jan 16, 2013 10:53 pm

### Re: A Fun Project - contributing to European causes

by **JohnGouwens** on Wed Oct 16, 2013 12:55 am

OK, Frank! I considered trying to tame down my wording above, as I do see your point. Unfortunately, that creates problems with the responses that followed, so instead, I'll say the following:

I am sorry for the pointed comments I made above regarding Cast in Bronze. I hereby apologize for that. Indeed, the success you have had with Cast in Bronze is wonderful, in particular the fact that it has more recently led to an all-carillon CD. There are very good reasons why you were appointed to teach the promotion of the carillon, which is something many of us, including myself, don't do nearly as effectively as we should. You have done something creative, and impressively successful, and my hat is off to you for that.

- John Gouwens



**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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6 posts • Page 1 of 1

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## Mobile Phone Antennase - thoughts?

Moderator: JohnGouwens

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5 posts • Page 1 of 1

### Mobile Phone Antennase - thoughts?

by **JohnGouwens** on Tue Oct 08, 2013 10:11 pm

The following was posted on the GCNA E-Mail list, send by Mary Kennedy, of Saint Stephen's Episcopal Church, Cohasset, MA:

Hello, All -

St Stephens is negotiating with A T & T about the feasibility of installing antennas in the tower.

If you have any experience/knowledge about what to look for and what to look out in terms of impact on the carillon, I would be most grateful to read your remarks - both pro and con.

Thanks!

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

### Re: Mobile Phone Antennase - thoughts?

by **JohnBordley** on Thu Oct 10, 2013 1:11 am

Make sure that there is still plenty of open space for the sound to get out. Ask to have mock antennas put in place so you can see the effect AHEAD of time. I'd be glad to talk with anyone sometime. We had equipment put in in the last year

**JohnBordley**

Posts: 1  
Joined: Tue Jan 15, 2013  
5:16 pm

### Re: Mobile Phone Antennase - thoughts?

by **TimSleep** on Fri Oct 11, 2013 4:13 am

We have two companies with antennae(?) in our tower in Naperville. We have an open tower so we weren't concerned about blocking the sound.

**TimSleep**

Posts: 5  
Joined: Mon Jan 28, 2013  
3:12 am

Our original tower plans accommodated antennae and called for fiberglass mullions to hide them, but due to our circumstances those were not included when the city finished the

tower.

We did have them mount dummy antennae so that the visual line of the tower wasn't disturbed. We also had them paint them to match the tower more closely.

Subsequently, live antennae replaced the dummy ones as they needed bigger antennae. I believe that the companies pay a tidy sum each month for the privilege of placing them in the tower. I also believe that they were initially granted a 15 year contract which was recently extended.

The other item to consider is a room(closet) for them to house their equipment. We have a sizable generator near the tower to prevent loss of signal in the event of power failure. They also have their own electric meters for their power needs.

A number of scientific type people looked into the emf output of the antennae or any other fumes/rays/energy sources that they may give off. The consensus was that people in the tower were not in danger. Our tower is open for public tours 6 months of the year, about 3,000 people climb the tower each year.

I think I have heard comments from other carillonneurs that their installations caused issues of access to the bells and/or playing cabin due to the cabling. I don't remember who made those comments. Retro fitting an older tower could present some significant issues.

Often times maintenance is done by subcontractors who seem not to know much about the original contract, the City has to contact the carrier when major changes to installation are made(color, overall look, new cables, etc.). You need to keep a watchful eye out.



### Re: Mobile Phone Antennase - thoughts?

by [TerryMcGee](#) on Fri Oct 11, 2013 11:44 am

I'd certainly want the matter of potential health impacts checked out by an independent consultant. Mobile phone antennas are highly directional, so little energy should be directed downwards. (They're a bit like bells in that respect!) And power levels are relatively low, compared say with FM transmitters. But, best to assume nothing and get advice before, and testing after.

Secondly, consider that your in-house electronics may suffer some interference. The usual rule is whoever causes the interference fixes it, but get that in writing.

Thirdly, consider lightning protection issues. I imagine the company will for their own sake; Thor can be very unreasonable when provoked.

Terry



**TerryMcGee**

Posts: 99  
Joined: Fri Jan 11, 2013 9:32 pm

### Re: Mobile Phone Antennase - thoughts?

by [FrancesNewell](#) on Sat Oct 12, 2013 2:11 am

I would suggest getting a clear agreement that you must be notified when they want to come and do maintenance on the antennae, and that you will have a right to say "no" to an inconvenient time.

You would not maintenance guys banging around just when you are trying to practice for, or perform, a concert!



**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm



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5 posts • Page 1 of 1

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## Professional Appraisal - Carillon architectural model

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Professional Appraisal - Carillon architectural model

by [RobinAustin](#) on Thu Jul 11, 2013 1:01 am

Dear Colleagues,

A donor wishes to donate the original architectural model of the Thomas Rees Memorial Carillon to the Rees Carillon Society. He purchased it some 40 years ago from the architect. While we were able to have an architect provide a replacement value (since models have that time period were hand built), we are having great difficulty finding an appraiser to verify its value for purposes of a federal income tax charitable deduction. We are confident it is worth more than \$5,000 and could be worth as much as \$12,000. Hence the need for a qualified professional appraisal.

Is anyone among our membership a professional appraiser and qualified to provide appraisals for carillon related items like this? Thanks, Robin Austin

[RobinAustin](#)

Posts: 1  
Joined: Sun Jan 27, 2013 10:52 pm

### Re: Professional Appraisal - Carillon architectural model

by [JohnGouwens](#) on Thu Jul 11, 2013 6:59 pm

Wow! That one is totally out of my area. I suspect Pat Macoska is the best person to contact for a lead on this. Interesting!



[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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2 posts • Page 1 of 1

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## Has Finale Met its End?

Moderator: JohnGouwens

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4 posts • Page 1 of 1

### Has Finale Met its End?

by FrancesNewell on Wed May 29, 2013 7:06 pm

I just got this news that Finale software has been bought out. See links.  
I will also try to post this on the forum for further discussion.  
I must confess that I hope Finale WILL go out of business and then be replaced by software that actually considers MUSIC and MUSICIANS!  
If the Sibelius folks had given classes around the country, their software might have survived.  
MakeMusic, Inc. (Nasdaq: MMUS) announced that it is being purchased by LaunchEquity Acquisition Partners an affiliate of LaunchEquity Partners, LLC for approximately \$13.5 million.  
Apparently there is a pending lawsuit. To avoid communicating incorrect information, here is the web link where I found this tidbit. Check it out if you feel so inclined.  
[http://mergersacquisitionscenter.com/cu ... wsuit.html](http://mergersacquisitionscenter.com/cu...wsuit.html)

The deal actually went through earlier this month:

[http://www.businesswire.com/news/home/2 ... -MakeMusic](http://www.businesswire.com/news/home/2...-MakeMusic)

This press release doesn't say it, but the lawsuit was settled as well.

FrancesNewell

Posts: 69  
Joined: Sat Dec 29, 2012  
1:55 pm

### Re: Has Finale Met its End?

by JohnGouwens on Sat Jun 01, 2013 1:40 am

Sibelius isn't dead, Frances. I upgraded to Sibelius 7 in March. There are \*definite\* problems

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm



dealing with the support folks at Avid, but they claim they kept the same programmers on. It's certainly still powerful. Is it better than Sibelius 6? Different, but sometimes it takes awhile to find things in Sibelius 7. The interface has changed more than the previous incarnations did. It still has the same gorgeous output, though.

### Re: Has Finale Met its End?

by **FrancesNewell** on Sun Jun 02, 2013 1:19 am

i'm glad to hear that Sibelius is still around.  
I've heard that Sibelius is for musicians and Finale is for computer geeks.  
However, I never heard of Sibelius offering any live classes with hands-on instruction.  
I once downloaded their free 30-day trial, but did not have to figure it out alone!  
I have taken a one-week intensive class in Finale and gone back for refresher and more advanced courses every year.  
I hate Finale, but after years of practice and a little handson training, I've become quite proficient.  
Is there hands-on training for Sibelius ANYWHERE?

**FrancesNewell**

Posts: 69  
Joined: Sat Dec 29, 2012 1:55 pm

### Re: Has Finale Met its End?

by **JohnGouwens** on Sun Jun 02, 2013 11:31 am

There might be, Francis. The Avid company (who owns Sibelius, but I believe handles several other products as well) sends me junk e-mail all the time, some of which might be about that. Aside from a couple of quirky things that used to be tricky in getting started, I have found Sibelius (in its earlier versions) to be easy to learn and easy to use, though it, like Finale, is loaded with very advanced features I would never use. One area where Sibelius clobbers Finale is that Sibelius (now in version 7 on Windows) will let you open and SAVE files in older Sibelius formats back to Version 2! This has come in handy in the Music Publications Committee, as not everybody has upgraded to the latest, and I can easily send them files they can use.

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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4 posts • Page 1 of 1

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## New Textbook on Campanology!!

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### New Textbook on Campanology!!

by JohnGouwens on Sat Jun 01, 2013 1:43 am

The following is from Carlo van Ulft:

Dear Colleagues,

After a very successful release, two months ago, of Frank DellaPenna's Course Book, "The Marketing and Promotion of the Carillon", I am very happy to announce the release of John Gouwens's course book, "Campanology: a study of bells with an emphasis on the carillon". This 90 page book, in an 8.5 x 11 format, is now available through the North American Carillon School (NACS.) The NACS price is \$17.50 plus S&H for non-NACS-students, and \$15 plus S&H for NACS-students. The book can also be purchased online via Amazon.

Below a link to some excerpts of the book.

<http://faculty.culver.org/gouwenj/Campanology.asp>

Both Frank's and John's book will available for sale during the GCNA congress.

Carlo van Ulft

Director North American Carillon School

Director/Carillonist Centralia Carillon

JG Note: To Order from the NACS, please e-mail your request to Carlo at:

[65bells@sbcglobal.net](mailto:65bells@sbcglobal.net)

JohnGouwens

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

### Re: New Textbook on Campanology!!

by JohnGouwens on Sat Jun 01, 2013 1:48 am

The book is also available from Amazon, and they've marked it down to \$18. With free Shipping & Handling, you may come out better ordering it through them.

JohnGouwens

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

[http://www.amazon.com/Campanology-Emphasis-Carillon-Publication-American/dp/1484037669/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1370051192&sr=1-1&keywords=John+Gouwens+Campanology](http://www.amazon.com/Campanology-Emphasis-Carillon-Publication-American/dp/1484037669/ref=sr_1_1?s=books&ie=UTF8&qid=1370051192&sr=1-1&keywords=John+Gouwens+Campanology)



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2 posts • Page 1 of 1

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## Call for head shots for the carillon library

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### Call for head shots for the carillon library

by [JoyBanks](#) on Tue Apr 23, 2013 7:18 pm

A recent spurt of requests to the Anton Brees Carillon Library for portraits of carillonneurs has prompted me to consider that our collection in this area hasn't grown much recently. In this digital age, I realize that many people are just zipping files of themselves back and forth for publication in programs, but if anyone has paper copies of pictures, either of themselves or other carillonneurs, that they would like to contribute to our collections, we would be happy to accept. As we continue to grow our digital collections, you may also consider sending us a high quality digital image for the use of future generations and perhaps even yourself if you are ever at a loss to find that file on your own computer.

Think you're not important enough to merit a place holder in our collections? Think again! Our goal is to capture the complete history of the carillon story, so if you are giving public performances of any kind, there is always a possibility that someone down the line would like to know what you look like.

When thinking about submissions, we would just ask that you would release the rights (when you are able) to the photograph to Bok Tower Gardens so that future research requests can be fulfilled without copyright complications (that goes for digital images, too). I can answer specific questions about that to those who are concerned or have reservations, but we are in the process of developing a simple form that would be completed during the process.

Thanks!  
Joy

---

Joy M. Banks, MSLS  
Librarian  
Bok Tower Gardens  
1151 Tower Blvd.  
Lake Wales, FL 33853

[JoyBanks](#)

Posts: 1  
Joined: Mon Feb 11, 2013  
7:59 pm

<http://boktowergardens.org/>

## Re: Call for head shots for the carillon library

by **JohnGouwens** on Tue Apr 23, 2013 7:41 pm

I can think of a few carillonneurs I'd like to shoot in the head! 😊

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

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2 posts • Page 1 of 1

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## Humidification Systems in Churches

Moderator: JohnGouwens

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5 posts • Page 1 of 1

### Humidification Systems in Churches

by [JohnGouwens](#) on Fri Apr 12, 2013 5:22 pm

Hi!

This particular post comes from a member who wished to remain anonymous but gather input on the subject. It is not, therefore, from me:

If you have a sanctuary humidification system set to maintain the organ's humidity, has your church encountered issues with condensation on stained glass windows?

There it is! I have a reply to that one myself. So, what are your experiences with this?

- A. Nonymous

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

### Re: Humidification Systems in Churches

by [JohnGouwens](#) on Fri Apr 12, 2013 5:58 pm

Interesting question, A.!

This issue comes up especially in affluent churches with high-price-tag tracker organs, which are particularly susceptible to what the dryness of a forced-air heating system can do to them. I remember, for example, hearing of how the humidification at House of Hope Presbyterian in Saint Paul, Minnesota, caused condensation to form on the wires above the console of the carillon. If that was the real cause, that indicates they were humidifying a whole lot more than their worship space. (They have four tracker organs in various places around the church, most of them restored antiques.) Extreme dryness is damaging to more than the organ, though.

Prior to my arrival at Culver, the humidification had been offline for several years (remedied

[JohnGouwens](#)

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

not long after I got there and presented a letter from the organ technicians), and there were problems with cracking on the doors, the pews, the wainscoting, and the wood ceiling. The organ simply shows the most dramatic damage when notes start to cipher or the wind chests sprout raging air leaks. We had some problems in our organ (which is not a pricey tracker) as well. We have since maintained a humidity of about 30% through the winter, sometimes as high as 40%. We have stained glass windows, and indeed when it is very cold, some condensation shows up on windows, and even frosts the windows a bit. In our case, I'm not aware of any complications from that humidification (no mold or such), but more to the point, to take better care of the building, we've just added another layer of clear glass (storm windows in sense, but shaped to fit) to reduce the considerable heat loss that was happening out the leaded windows. That should take off enough of the chill from the leaded windows so that I expect to see far less condensation in the future. It was just done in the last four weeks, though, so it hasn't been put to the arctic weather test.

- John Gouwens, Culver Acadmies

## Re: Humidification Systems in Churches

by [TerryMcGee](#) on Sat Apr 13, 2013 12:41 am

Does a Dew Point calculator offer any help here? E.G.: <http://www.dpcalc.org/default.asp>. Move the sliders to the temperature and humidity you'd like to maintain and the third slider tells you at which temperature dew will condense out of the air.

EG, if you want the inside conditions to be 70°F and 40%RH, the Dew Point will be 44°F. So, anything in that environment at or below 44°F will have condensation form on it. I imagine the insulation properties of leaded glass windows are pretty poor, so the inside temperature will be pretty close to the outside temperature. If the outside temperature is 44° or lower, you can expect condensation on the window.

Double glazing would seem like a very desirable addition. Not only would it stop the condensation, but will reduce energy bills considerably and make it easier to achieve bearable conditions in weather extremes.

Terry

[TerryMcGee](#)

Posts: 99

Joined: Fri Jan 11, 2013 9:32 pm

## Re: Humidification Systems in Churches

by [davejohnson](#) on Sat Apr 13, 2013 2:53 pm

House of Hope Presbyterian Church, St. Paul, has had humidity control in the sanctuary since at least 1979, when the Fisk organ was installed. I can't say that a bead of dew hasn't snuck onto a piece of some window somewhere, but I can say that a "problem" has never existed. The dew point ratios described previously are integral to the humidity system controls that were installed at inception. DJ

[davejohnson](#)

Posts: 4

Joined: Wed Jan 02, 2013 6:59 pm

## Re: Humidification Systems in Churches

by [JohnGouwens](#) on Sat Apr 13, 2013 8:12 pm

So that's a pretty sophisticated system at H of H, not surprisingly. Do you ever see condensation as an issue up in the playing cabin? I know a colleague of mine mentioned seeing that there (not anybody who has been there recently). Of course, it is also possible that what was showing up was moisture forming in the chimneys (the tubes through which the wires pass going into the belfry, which in turn are covered by the umbrellas). That is the point where moisture can freeze in many Northern climates, immobilizing the carillon for a few days. It has happened on occasion here, and happened much more often in the more exposed

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

installations at Indiana University. Do you run into the H of H carillon freezing up like that much, Dave?

@Terry: At our place it usually had to be 32 F or below before condensation turned up on the windows. We have more issues with it in our Music Building, where there are bigger issues due to the central campus steam lines running under our building.



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5 posts • Page 1 of 1

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## How To Play the Carillon, it's easy

Moderator: JohnGouwens

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2 posts • Page 1 of 1

### How To Play the Carillon, it's easy

by TimSleep on Sat Mar 02, 2013 11:19 pm

I ran across this a link for a description of how to play the carillon. I especially like the part about not bringing a beverage.

<http://www.wikihow.com/Play-a-Beautiful...e-Carillon>

TimSleep

Posts: 5  
Joined: Mon Jan 28, 2013 3:12 am

### Re: How To Play the Carillon, it's easy

by JohnGouwens on Wed Mar 06, 2013 5:15 am

Lesson Two: Bad Romance

JohnGouwens

Posts: 236  
Joined: Tue Nov 27, 2012 4:20 pm

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2 posts • Page 1 of 1

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## New Bells at Notre Dame, Paris

Moderator: JohnGouwens

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8 posts • Page 1 of 1

### New Bells at Notre Dame, Paris

by [JohnGouwens](#) on Fri Feb 01, 2013 5:29 am

Elizabeth Vitu (longtime resident of France, but American-born), submitted the following to the GCNA E-Mail members' list:

Dear Guild Members,

The news bells for Nôtre Dame de Paris arrived yesterday, with police escorts throughout the trip from Normandy to Paris, news coverage and literally thousands of well-wishers who watched the scene. The bells will be on display in the nave of Nôtre Dame for three weeks. On March 23rd, they will ring out for the first time, after their upcoming installation in the two belfries; 8 bells will be put in the north tower, and the second bourdon in the south tower.

Below are several links to see the videos in French, and the last two listed in English. (The last link has some exceptional photos of the bells in the making.)

For those of you who do not read French, I have translated the following, from the Nôtre Dame website which indicates the names of the new bells:

The given names in homage to well-known people of the Church, or of saints:

- Marie (for the small bourdon in honour of the Virgin Mary; name given to first bourdon of Nôtre Dame, founded in 1378)
- Gabriel (in honour of Saint Gabriel, who announced the birth of Jesus, son of the Virgin Mary)
- Anne-Geneviève (in honour of Saint Anne, mother of the Virgin Mary, and in honour of Saint Geneviève, patron of the town on Paris)
- Denis (in honour of Saint Denis, first bishop of Paris, c. 250, and patron of the diocese)
- Marcel (in honour of Saint Marcel, ninth bishop of Paris at the end of the IVth century)

[JohnGouwens](#)

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

- Etienne (in honour of Saint Etienne, first martyr, but also the name of the basilica erected as of 690 at the actual site of the cathedral)
- Benoit-Joseph (in honour of Pope Benoit XVI Joseph Ratzinger, pope since 2005)
- Maurice (in memory of Maurice de Sully, 72nd bishop of Paris from 1160 to 1196, who undertook the edification of the actual cathedral, in 1163)
- Jean-Marie (in memory of Cardinal Jean-Marie Lustiger, 139th bishop of Paris, from 1981-2005)

Best regards,  
Elizabeth Vitu

The new bells aren't without controversy, however. I saw a video diatribe against replacing them (but cannot locate it at present), though to me it seemed odd - since neither the 19th-century bells nor the "in the earlier style" replacements were tuned bells anyway.

Below is link to a picture of the new bells being brought in ceremoniously. (You may have to be in Facebook to see it - not sure.)

<https://www.facebook.com/photo.php?fbid=303769999745071&set=a.207078062747599.43206.100572883398118&type=1&permPage=1>

Some of the external decorations on those bells look odd to me. Does anybody have any insights about them?

## Re: New Bells at Notre Dame, Paris

by **JohnGouwens** on Fri Feb 01, 2013 6:24 am

Elizabeth added the following:

[http://www.linternaute.com/actualite/depeche/afp/17/1046715/les\\_neuf\\_cloches\\_geantes\\_s?utm\\_source=benchmail&utm\\_medium=mail&utm\\_campaign=ML356\\_E10239047&f\\_u=316568](http://www.linternaute.com/actualite/depeche/afp/17/1046715/les_neuf_cloches_geantes_s?utm_source=benchmail&utm_medium=mail&utm_campaign=ML356_E10239047&f_u=316568)

This link provides, in part, a short video with the bell sculptor giving some brief explanations on the choice of bell decorations. The best information would be, of course, to contact Corneille Havard directly.

Elizabeth Vitu

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

## Re: New Bells at Notre Dame, Paris

by **JohnGouwens** on Fri Feb 01, 2013 9:22 pm

Elizabeth has offered the following translation for key parts of the above link:

Translation article Internaute

Marie (6 tons of copper-tin alloy for a G#), Gabriel (4.1 tons, A#), Anne-Geneviève (3.4 tons, B), Denis (2.5 tons, C#), Marcel (1.9 tons, D#), Etienne (1.5 tons, F), Benoit Joseph (1.3 tons, F#), Maurice (1 ton, G#) and Jean-Marie (782 kilos, A#)

From interview at bottom of page

"On each bell there are parts which are layered with gold leaf, parts which are poly-satined, and parts which are sculpted. This one [the one she is in front of] has rocks on it, small rocks because this is the bell for Saint Etienne [Steven] who was stoned to death, so the stones are

**JohnGouwens**

Posts: 236  
Joined: Tue Nov 27, 2012  
4:20 pm

attributed to him. The effects and materials sculpted on each bell has a direct link with the person it is attributed to.”

“There has not been a ring like this since 1680. It is a true success.”

### Re: New Bells at Notre Dame, Paris

by **JohnGouwens** on Fri Feb 01, 2013 9:40 pm

More about the bells. Some of this in Dutch, but interesting nonetheless:

<https://twitter.com/SusEijsbouts>

<http://www.gettyimages.com/detail/news-photo/bell-maria-is-prepared-for-transport-at-the-royal-eijsbouts-news-photo/158600786>

<http://www.foxnews.com/world/2013/01/31/new-bells-en-route-for-paris-notre-dame-cathedral/>

Margo Halsted has sent (to the GCNA e-mail list) photos of two of the bells, which were actually cast by Eijsbouts. Unfortunately, I didn't have any luck getting them posted here, as they need to come from a URL somewhere.

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

### Re: New Bells at Notre Dame, Paris

by **Gideon Bodden** on Tue Feb 05, 2013 3:24 pm

It is a very controversial operation! The 4 19th century bells of the cathedral, they were called the "Benjamines" and have been cast (at the order of Napoleon) in 1856 by the bellfoundery of Guillaume Besson, in Angers, have a spectacular sound character, and are true monuments. They have been removed from the tower illegally (the church was not given permission by the state authorities to remove this protected national heritage). The church has spread lies about the reason these bells needed to be replaced. Although the cathedral says in press releases that the new bells are made as a 'reconstruction' of the partly medieval peal of the cathedral, which existed until the French revolution, it hasn't even been attempted to make the new bells sound and look like the old bells. All 9 bells have been tuned from the top to the bottom like carillon bells! The ornaments on the new bells, and their finish, looks like it came out of the Walt Disney studios. It is such a shame that in 2013 it doesn't even require a war to deprive one of Europe's major cathedrals of from its historic bells.

**Gideon Bodden**

Posts: 25

Joined: Sun Dec 23, 2012 12:52 am

### Re: New Bells at Notre Dame, Paris

by **JohnGouwens** on Tue Feb 05, 2013 9:35 pm

Oh, this is certainly interesting! Two of the bells were cast by Eijsbouts, but the rest were from this French foundry that has never made a carillon (so far as I know, at least). Are they tuned as well as the Eijsbouts bells? The 1856 bells surely weren't tuned. What, then, makes them so "magnificent," Gideon? It would be interesting to post some clearer pictures showing the admittedly-bizarre decorations on the bells. So, Gideon, what, in your view, is the "real" reason the church wanted to replace those bells?

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

### Re: New Bells at Notre Dame, Paris

by **JohnGouwens** on Tue Feb 05, 2013 9:38 pm

I haven't heard a thing about replacing the three clock chiming bells at Notre-Dame, and they surely are buckets! (Ting-tang chime, ascending, with an even higher bell for the hour strike.)

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012 4:20 pm

## Re: New Bells at Notre Dame, Paris

by **JohnGouwens** on Wed Feb 13, 2013 9:47 pm

Dennis Curry sent this around - the whole (lengthy) consecration service for the new bells:

<https://www.youtube.com/watch?v=y-9GAHUtgz8>

At that YouTube location, somebody noted the following:

Leander Schoormans 1 week ago

Bells ringing at:

18:21

20:12

21:34

23:01

24:30

26:06

27:42

29:21

**JohnGouwens**

Posts: 236

Joined: Tue Nov 27, 2012  
4:20 pm

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