

CARILLON LITERATURE

Spring 2026

MUS 4905 Projects and Problems (13561)

Class Meets: TBD, West Conference Room/University Auditorium 206

Instructor: Dr. Laura Ellis, MUB 326

Phone: 352-273-3181

E-mail: lrellis@ufl.edu

Office Hours: TBD (office hours will be announced following the scheduling of applied organ, harpsichord, and carillon lessons)

REQUIRED TEXTS

Gouwens, John. *Playing the Carillon: An Introductory Method*. 4th edition. GCNA Music Publications, 2017.

REFERENCE MATERIALS

*Bigelow, Arthur. *The acoustically balanced carillon: graphics and the design of carillons and carillon bells*. Princeton, NJ: Princeton University Press, 1961.
Available in the Music Library: ML1039 .B5x

*Bok, Edward. *The Americanization of Edward Bok*. Bradenton, FL: Osprey Classics, 2003.
Available in the carillon studio. [box]

DeGruyters, Joannes. *Rules for Programming All Carillon Playing Drums*. Ann Arbor, MI: The University of Michigan, 2004.
Available in the carillon studio. [box]

Dickinson, Ellen E. *A New Carillon Book: A Beginning carillon book*. Yale University and Trinity College, 2020.
Available in the carillon studio. [box]

Dickinson, Ellen E. *The Yale Carillon Method: A practical introduction to the art of playing the carillon*. Yale University Guild of Carillonneurs, 2006 printing.
Available in the carillon studio. [box]

GCNA Bulletin: Cumulative Index, vol. 45-46, 1996-2016. [box]

Gouwens, John. *Campanology*. North American Carillon School, 2013.
Will be available in the carillon studio, on order. [box]

Gouwens, John. *Information on composers and compositions published by the Guild*. GCNA Music Publications, 2004. Available in the carillon studio. [box]

*Hart, Leen 't. *Campanology: A Handbook for the Carillonneur*. Ann Arbor, MI: The University of Michigan, 1972.
Available in the carillon studio. [box]

Hart, Leen 't. *Carillon-method with pedagogical annotations and exercises, carillon compositions, arrangements and folksongs*.
Available in the Music Library and the carillon studio. [box]

*Jennings, Trevor S. *Master of My Art: The Taylor Bellfoundries 1784-1987*. Loughborough, England: John Taylor and Company, 1987.
Available in the carillon studio. [box]

*Johnston, Jill. *England's Child: The Carillon and Casting of Big Bells*. San Francisco: Cadmus Editions, 2007.
Available in the carillon studio. [box]

Himelick, Kirk J., Colvin Randall, and Sandy Reber. *The Heritage of Longwood Gardens: Pierre S. duPont and His Legacy*. Kennett Square, PA: Longwood Gardens, 2009.
Available in the carillon studio. [box]

Keldermans, Karel and Linda Keldermans. *Carillon: The Evolution of a Concert Instrument*. Springfield, Illinois: Springfield Park District, 1996.

Available in the Music Library & carillon studio. **[box]**

*Lehr, Andre. *Campanology Textbook*, trans. Kimberly Schafer. GCNA Bulletin, vol. 54, 2005.

Available in the carillon studio. **[box]**

(Lehr, André, Wim Trueyn, and Gilbert Huybens. *The Art of the Carillon in the Low Countries*. Tielt, Belgium: Lannoo, 1991.

Available in the carillon studio. **[box]**

Can't find! Brownies to the person that can find it ☺

Lu, Kerri. *Rosie Meets the Carillon*. Lulu Press, 2016.

Available in the carillon studio. **[box]**

*Myhre, Milford. *The development of the art of the carillon in North America: a paper delivered at Mechelen, Belgium, on July 30, 1972*. Mechelen, 1972.

Available in the Music Library: ML1039 .M931

Naeschke, Matthias. *Spiel- und Flötenuhrmacher in hohenzollerischen Haigerloch*.

Available in the carillon studio. **[box]**

North American Carillon School. *Carillon Music for Beginners*. American Carillon Music Editions, 2015.

Available in the carillon studio. **[box]**

*Price, Percival. *Bells & Man*. New York: Oxford University Press, 1983.

Available in the carillon studio. **[box]**

*Price, Percival. *The Carillon*. London: Oxford University Press, 1933.

Available in the Music Library: ML1039 .P65 1933a

Price, Percival and Beverly Buchanan. *Percival Price: His Words and Music*. GCNA Music Publications, 2001.

Available in the carillon studio (GCNA Music Publications).

*Rice, William Gorham. *Carillon Music and Singing Towers of the Old World and the New*. New York: Dodd, Mead and Company, 1925.

Available in the carillon studio. **[box]**

*Rice, William Gorham. *Carillons of Belgium and Holland: Tower Music in the Low Countries*. New York: John Lane Company, 1914.

Available in the carillon studio. **[box]**

*Rombouts, Luc. *Singing Bronze: A History of Carillon Music*. Leuven, Belgium: Leuven University Press, 2014

Available in the carillon studio. **[box]**

Rossing, Thomas. "The Acoustics of Bells". *American Scientist*, vol. 72, 1984. Page 440-447.

Smith, Margaret. *The Edward Bok Legacy: A History of Bok Tower Gardens*. Lake Wales, Florida: The Bok Tower Gardens Foundation, Inc., 2002.

Available in the carillon studio. **[box]**

Springer, L. Elsinore. *That Vanishing Sound*. New York: Crown Publishers, Inc, 1976.

Available in the carillon studio. **[box]**

van Assche, Koen. *Method of Carillon Playing with "Contact-Technique."*

Available in the carillon studio **[box]** and as a download in the Carillon Studio Teams folder.

*van Ulft, Carlo. *Arranging for the Carillon*. North American Carillon School.

Will be available in the carillon studio, on order. **[box]**

*van Waesberghe, J. Smits. *Cymbala (Bells in the Middle Ages)*. Rome: American Institute of Musicology, 1951.

Available in the carillon studio. [box]

*Williams, Edward V. *The Bells of Russia: History and Technology*. Princeton, NJ: Princeton University Press, 1985. Available in the carillon studio. [box]

PURPOSES AND GOALS

This course will provide an overview of carillon literature, notable composers for the instrument, and representative schools of carillon composition. Course topics will cover the breadth of carillon literature, from the earliest examples of van Eyck thru the compositions of the contemporary period. In addition to works composed specifically for the instrument, transcriptions that have become staples of the carillon repertoire will be surveyed. To place compositions in their historical context, the development of the carillon and bell founders building will be discussed. Upon successful completion of this course, the student will be able to participate more fully in the tradition of carillon music as a performer, listener, and scholar.

GRADE DISTRIBUTION

Attendance:	--- 25%
Presentation #1:	--- 25%
Presentation #2:	--- 25%
Paper:	--- 25%

	100%

ATTENDANCE & CLASS PREPARATION

Prompt and regular class attendance is required. Students are required to attend each class and will be responsible for all information presented or assigned. Attendance will be taken and participation during class is encouraged. Predicted absenteeism should be discussed with the instructor no less than one week prior to the event. Tardiness and/or leaving early will affect attendance record. If a student is absent, the student is solely responsible for getting notes and handouts from a fellow student, not the instructor. If you must be absent, please contact me prior to class meetings:

Phone: 352-273-3181

E-mail: lrellis@ufl.edu

In consideration of the instructor and your fellow students, please silence cell-phones during class sessions.

Requirements for class attendance and other work in this course are consistent with university policies:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

PRESENTATIONS

Each student will be required to present two presentations. These 15-minute in-class presentations shall cover the each of the following topic areas: 1) a composer and their music; 2) overview of one of the starred (*) books included in the above reference materials. The presentation should serve to introduce topics for your colleagues. Presentation #1 will be offered during class on **February 16 & 23**. Presentation #2 will be offered during class on **March 30 & April 6**. The presentation may include recordings, handouts, PowerPoint, etc. Please discuss your topics with Dr. Ellis in advance.

RESEARCH PAPER

Each student will be required to submit a research paper written specifically for this course. The paper will consist of a minimum of 1000 words (about 4 pages double spaced). The paper may discuss any topic, composer, bell founder, style, or composition(s) covered in this course. This paper is due on or before **MONDAY, APRIL 20, 5PM**.

ACADEMIC POLICIES AND RESOURCES

To ensure consistent and accessible communication about university-wide student resources, please visit [Academic Policies & Resources](#). There you can find information regarding attendance and makeups, DRC accommodations, UF grading policies, student evaluations, the UF Honesty Policy, and in-class recording. You can also access information and contact information for a wide variety of academic resources.

TENTATIVE COURSE SCHEDULE

Week of January 12	Introduction, Syllabus, Overview of Texts
--------------------	---

Week of January 19	The Earliest Bells	
	<i>Reading:</i>	<i>Gouwens/Campanology, p 1-7</i>
	The Carillon in Europe	
	<i>Readings:</i>	<i>Gouwens/Method, p 144-146</i>
		<i>Keldermans, p vi-16</i>
	<i>Watch:</i>	Eisjbouts Videos (links sent via email & in Teams Folder)

Week of January 26	<p>The Music: Jacob van Eyck (c.1590-1657) Johannes de Gruyters (1721-1785) Matthias van den Gheyn (1721-1785) Baroque Transcriptions (Bach, etc.)</p> <p>The Bells: The Hemony Brothers</p> <p>Readings: <i>Rules for Programming All Carillon Playing Drums</i> <i>Gouwens/Method, p 123-130</i> NYT article (link sent via email): “The Nazi Plunder of Church Bells Changed the Sound of Europe”</p>
--------------------	--

Week of February 2	The Music: <i>Readings:</i> Watch:	Romantic Transcriptions <i>Gouwens, 130-133</i> <i>Article: “The Acoustics of Bells” by Thomas B. Rossing</i> Bell Tuning Video (link sent via email & in Teams Folder)
--------------------	--	--

Week of February 9	The 19 th century carillon
	The Music: Adolf Denyn (1823-1894)
	Jef Denyn (1862-1941)
	<i>Readings: Gouwens, p 133-137 (thru 1st paragraph)</i>
	<i>Keldermans, p 16-31</i>

Week of February 16 **PRESENTATION #1A** in studio class

The Music: Lefévere; Price; Brees; Kleinschmidt; Rufty; Bigelow

Builders: Meneely; McShane; Whitechapel; Taylor; Gillett & Johnston

The Book: Rice—Carillon Music & Singing Towers

Readings: *Myhre, The Development of the Art . . .*
 Gouwens, p 137-138
 Keldermans, p 34-67

Week of February 23	<p>PRESENTATION #1B in studio class</p> <p>The Modern Carillon</p> <p>The Music: Allard, Westcott, Rusterholz, Schroeder, Barnes</p> <p>Builders: Paccard, Eijsbouts, Petit & Fritsen</p> <p><i>Readings: Gouwens, p 138-141</i></p> <p><i>Keldermans, p 70-90</i></p>
---------------------	---

Keldermans, p 70-90

Week of March 2	<p>North America: 3rd quarter of the 20th century</p> <p>The Music: Barnes (Keldermans, p 162), Robins, Gerken (163), Percival Law, Raymond Keldermans</p> <p>Readings: <i>Gouwens, p 15-16</i> <i>Keldermans, p 91-137</i></p>
Week of March 9	<p>North America: 4th quarter of the 20th century</p> <p>The Music: Milford Myhre, Roy Hamlin Johnson (Keldermans, p 164-165)</p> <p>Readings: <i>Keldermans, p 140-179</i></p>
Week of March 16	SPRING BREAK
Week of March 23	<p>The Music: Johann Franco (Keldermans, 165), Gary White (K, 165), John Pozdro (K, 166)</p> <p>Readings: <i>Gouwens, 141-143</i></p>
Week of March 30	<p>PRESENTATION #2A in studio class</p> <p>The Music: A walk thru Gouwens "Information on Composers"</p> <p>Readings: <i>Gouwens, p 116-122</i> <i>Smith/Bok Tower, p 1-75</i></p>
Week of April 6	<p>PRESENTATION #2B in studio class</p> <p>The Music: A walk thru American Carillon Music Editions http://www.americanocarillonmusiceditions.com</p> <p>Readings: <i>Smith/Bok Tower, p 76-end</i></p>
Week of April 13	<p>Compare and Contrast Technique Books</p> <p>Leen 't Hart, p 1-13</p> <p>Gouwens (4th edition), p 1-7</p> <p>Van Assche, p 1-27</p> <p>Dickinson/Yale, scan entire book</p> <p>NACS/ACME, Carillon Music for Beginners</p> <p>Dickinson, <i>A New Carillon Book</i></p> <p><i>*Take a look at the method books above; provide a one paragraph summary of contents and list pros/cons of each method book.</i></p>
Week of April 20	<p>PAPER DUE on or before Monday, April 20/5PM</p> <p>Music: GCNA Music Publications & resources</p> <p>World Carillon Listings</p>