

A Beginner's Glossary to Change Ringing

I. GROUND ZERO

sally	The tufted wool part of the rope that you pull on when you do handstroke; woven into the rope at its manufacture. Usually red, white and blue-colored; purple at the Cathedral
tail (end)	The “end” of the rope that you pull at backstroke.
treble	The Number 1 bell, which is the lightest in weight and sound, and the highest pitched in a given set.
tenor	The heaviest bell in weight and the lowest in pitch in a given set.
stand	The bell stands when it is at rest, mouth up, just beyond the balance point. You can let go of the rope at this point and the bell will stay put, since the stay is forced against the slider by the weight of the bell.
setting the bell	Same as standing the bell.
balance	The bell is at balance when you are holding the rope in such a position that the stay is not resting against the slider, the bell hasn't yet begun to swing down from the balance point, and there is still tension in the rope; the bell is mouth up, very close to vertical.
rounds	The bells are rung down the musical scale in numerical order, 1,2,3,4,5,6, etc., over and over. Ringing rounds is the starting point for all change ringing.
change	An alteration in the order in which the bells are being rung; for example, from 1,2,3,4,5,6 to 2,1,3,4,5,6, or from 3,2,4,5,6,1, to 3,4,2,6,5,1. From change to change, each bell may move only one position (In the first example, the “2” from 2nds place to lead – as shown – or from 2nds place to 3rds place), but more than one pair of bells may change with each other in a single change (as in the last example). A single “row” of a method is also called a change (or “change row”).
call changes	A way of changing the order in which the bells strike. The conductor (person who is telling everyone what to do) will call out changes at the handstroke that are to take effect at the next handstroke. Thus:

hand 1 2 3 4 5 6

back 1 2 3 4 5 6

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(call made)	-->	hand	1 2 3 4 5 6	<-- <u>Here</u> the conductor says “3 to 1”, which tells the 3 to follow the 1 at the <u>next</u> handstroke,
		back	1 2 3 4 5 6	so the 2, who must get out of the way to make room for the 3, follows the 3.
(call takes effect)	-->	hand	1 3 2 4 5 6	<-- <u>Here</u> the change is made. This change row remains the same until the conductor calls.
		back	1 3 2 4 5 6	another change
			etc.	

cover The “last” bell of a set when an odd-bell method is being rung. It acts as a metronome, ringing with the other bells, but never changing position, remaining always in last place. Odd-bell methods (methods rung on an odd number of bells) are virtually always rung with a cover.

tower captain The person responsible in the Washington Ringing Society for organizing all practice and performance ringing in a tower.

band The ringers assigned to a specific ringing event.

ringing master The person responsible for the ringing program of the Washington Ringing Society.

“look to” These three phrases are said by the treble at the beginning of a band’s ringing. “Look to” is said to make sure the band members are ready and watching (to their right) and should pull their bells to balance; “treble’s going” means the treble has been pulled slightly and is at balance ready to fall; “she’s gone” means that the treble is over balance, swinging down and is about to strike.

II. NUMBERS

minimus	4	
doubles	5	
minor	6	These words describe the number of bells on which a method is rung, i.e., “Plain Bob Minimus” is Plain Bob rung on four bells, “Plain Bob Minor” is on six, and so on. A minor method need not be rung only on the 1-6, but on any six bells (which sound musical together, such as 1,2,3,6,8,10); the same is true of a major method.
triples	7	
major	8	
caters	9	
royal	10	
cinques	11	
maximus	12	

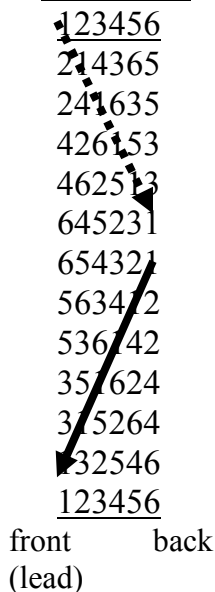
III. BASICS TO METHODS, MOVEMENTS

up, back, out All refer to the bells moving in the direction of the dotted line below.

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- down, front, in All refer to the bells moving in the direction of the solid line below.
- hunt Stepwise progression from one extreme striking position (such as front) to the other (back), depicted by both lines below.
- lead Ring in first place.
- full lead Ringing in first place 2 consecutive blows. In most methods (including Plain Hunt), these 2 blows are handstroke, then backstroke. Some methods include leading 2 blows starting with a backstroke. This is called "leading wrong".
- lead (of a method) "The series of rows or changes *beginning from* and *ending with* a whole pull right by the treble bell in its natural position at the commencement of the 'row' or 'change', this bell having meanwhile occupied every place in the rows or changes the number of times required by the particular method used." [From Ernest Morris, The History and Art of Change Ringing] I.E., the section of changes in a method between two successive full leads of the treble. The below example constitutes a "lead" of Plain Hunt.

Plain Hunt



NOTE: The terms "up" and "down" should be thought of as positional rather than as tonal. You move **up** to a **higher numbered** position (from 1 to 2, 2, to 3, 3 to 4, etc.) and **down** to a **lower numbered** position (from 6 to 5, 5 to 4, 4, to 3, etc.). Thus, "down to lead" and "up to the back"

- principle A means of prescribing how the bells will alter the order in which they strike after one another from change to change. In a principle, all bells ring the same work. Plain Hunt, Stedman and Erin are examples of principles.
- method The same as a principle, except that the treble has a different course than the other bells. Plain Bob, Grandsire, Kent, and Cambridge Surprise are examples of methods.

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dodge (and dodging) The action of two bells trading places with each other for one pull and then returning to their starting positions at the next stroke. Multiple pairs of bells can dodge simultaneously, and bells can dodge multiple times. Dodges (single or multiple) are an important part of methods.

In call changes, bells are sometimes called to “start dodging”, in which case they continue to change places at every stroke until called to stop, or called to follow another bell. Below is an example of the 2 and 3 dodging in call changes.

h 123456<-- Call made to “start dodging”

b 123456

h **13**2456<-- Change is made at the next handstroke

b **123**456<-- Bells return to original position at backstroke

h **13**2456 and continue swapping at every stroke

b **123**456

whole pull Two successive blows of the bell, one at handstroke and another at backstroke (a “whole pull right”), or at backstroke and handstroke (a “whole pull wrong”).

that's all The conductor says this when you've completed ringing the method (or principle) being rung, and the ringing returns to the starting point (usually rounds).

odd struck A characteristic of a bell whose clapper strikes at a less than optimum moment, from the standpoint of timing, as the bell progresses through its arc; it is a condition which the ringer must compensate for. The delay for an odd-struck bell, between the point that the ringer pulls and the point at which the bell strikes, is different at handstroke and at backstroke. A true-struck bell has the same time delay at hand and back.

IV. TIMING

Late or early These terms describe the striking of a bell in relation to the bell which strikes before it and in relation to the correct rhythm. “Late” or “wide” means the ringer is ringing “too far away” in time from the person he or she is following, not keeping an even rhythm with the other bells. This might be pictured as:

1 2 3 4 5 6

The number 4 bell is later, or wide, relative to the 3 and relative to where the 4th beat of the change should occur.

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“Early” or “close” is just the opposite, not allowing enough time to elapse between the time the person ahead of you pulls (and their bell strikes), and the time you pull (and your bell strikes). This might be pictured as:

1 2 34 5 6

The number 4 bell is early, or close.

It is critical to remember to listen to the sound of your bell in relation to all of the others, especially the bell in front of you, in order to attempt to maintain an even rhythm.

cut	If you are ringing too late, wide, or slow, you should try to correct by cutting, or arresting, the upswing of the bell. This is done by not letting the bell (and thus, your hands and arms) go as high as previously. A problem which many ringers have when learning to cut is to let their arms extend as normal, letting the bell go as far up as on the previous, uncut, stroke, and then to try somehow to accelerate their next pull in an effort to get the bell to strike more quickly. It won't work – once the bell has swung to its normal height, it won't swing faster the other way around. In fact, it is likely to go even higher on the next upswing, making it later or wider than before. The bell needs to be “turned around” sooner by <u>preventing it from going as high</u> on the cut stroke as it was going on the uncut stroke.
anticipating one's movement	Remember that if one is ringing correctly and a cut is gentle, one seldom should need to put much extra force into a cut, though a bit of extra pull will sometimes be needed to insure that the bell goes high enough if the next stroke needs to be held up a bit.
hold up	This is the opposite of cutting, to correct for ringing too early, or close. Try to rest the bell for a second at balance. You may have to let out a little rope or give a slight tug on the rope to make the bell go up higher to the balance point on the next stroke, to give you a second to slow down.
wait forever	If you are ringing much too quickly for the place that you are supposed to be keeping, or for the general rhythm, you may be told to “wait forever,” which is much more than a split second. You might actually try to hold your bell at the balance and even stop your arm motion for a second or two.
over	Ringling “over” someone is ringing after them, as the 2 rings over the 1 in rounds.

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On 6 bells 2 4 6 5 3
 On 8 bells 2 4 6 8 7 5 3
 On 10 bells 2 4 6 8 0 9 7 5 3
 etc.

- course bell The bell which courses down to lead or hunts up to back **before** you; **the bell before you in the coursing order**. The 2 is the 4's course bell.
- after bell The bell which courses down to lead or hunts up to back **after** you; **the bell after you in the coursing order**. The 6 is the 4's after bell.
- back change Rounds in reverse. On 6 bells, this is 6 5 4 3 2 1

V. CALLING

	<u>Down to Lead</u>	<u>Up to Back</u>
H 123456		
B 123456		
H 123456	3 to 1	2 after 3 (or 2 to 3; "to" and "after" are the same)
B 123456		
H 132456	5 to 2	4 after 5
B 132456		
H 132546	5 to 3	2 after 5
B 132546		
H 135246 [Queen's]	4 to 5	2 after 4
B 135246		
H 135426	4 to 3	5 after 4
B 135426		
H 134526	4 to 1	3 after 4
B 134526		
H 143526	2 to 3	5 after 2
B 143526		
H 143256	2 to 4	3 after 2
B 143256		
H 142356	5 to 2	3 after 5
B 142356		
H 142536 [Tittum's]	3 to 2	5 after 3
B 142536		
H 142356	2 to 1	4 after 2
B 142356		
H 124356	3 to 2	4 after 3
B 124356		
H 123456	STAND!	
B 123456		