

## **Conducting Call Changes - Placing your band**

As a start you need your best rhythm ringer on the tenor.

Some years ago, a local band had the privilege of ringing with a rock drummer on the tenor. The beat never wavered, no matter what went on in places 1 to 7.

You should place the person who you think is your best leader on the treble.

Next in line is the selection of the ringer of the 2. This is because on 6 or 8 bells a really good musical change is Queens (135246 or 13572468). If you put your best light bell ringer on 2, then they will strike exactly the correct interval over 7 without a gap or clip at either stroke.

Now we turn to weaker members of the 8 bell band. Because 468 and 768 are such tuneful endings to a change, keeping 468 and 768 together for long periods of time is a good plan.

Using this schema, bell 6 can be rung by a weaker member of the band. Ringing 6, they are only likely to encounter a few changes; they should get the striking gap over 4 or 7 exactly right quickly and then need little correction; lastly if they lose the plot completely, you know they are following 4 or 7!

For most normal call change compositions (see later), bells 3, 4 and 5 and 7 do most of the changing and so should be rung by accomplished ringers.

In particular, the ringer of bell 7 should be adept at the speed changes necessary to carry out the conductor's calls.

As conductor, you are best off to ring 3, 4 or 5. This is because they are frequently a changing bell in a standard 30 or 30 plus changes.