



Ropesight #3 – Leading

This short essay **Ropesight #3 - Leading** is part 3 of 5 essays to assist you with understanding and *getting* ropesight.

The others are: -

1. Ropesight – Introduction [which can be found here.](#)
2. Ropesight – Call Changes [which can be found here.](#)
3. Ropesight - Leading this essay.
4. Ropesight - Covering to plain hunt [which can be found here.](#)
5. Ropesight - Covering to Plain Bob Doubles [which can be found here.](#)

Background:

Accuracy in leading is essential to get good and excellent ringing.

There are two types of leading:

The closed or cartwheel lead -

This type of leading is often used for call changes (depending on location and tradition) and in a very small number of places (e.g. parts of Yorkshire, UK) for change ringing.

The open lead -

This type of leading is the traditional lead for change ringing.

Rhythm considerations:

The rhythm for the closed lead is simple as it involves each bell being on the beat e.g. 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 etc.

For the open lead, the rhythm is different in that it involves a "one beat rest (r)" at each handstroke e.g. 1 2 3 4 5 6 1 2 3 4 5 6 r 1 2 3 4 5 6 1 2 3 4 5 6 r 1 2 3 4 5 6 1 2 3 4 5 6 r etc.

The question is of course "How do you lead to achieve this?"

The answer is by "getting the hand stroke/sally stroke right and letting the backstroke look after itself".

Closed (Cartwheel) lead:

For the closed lead when ringing the treble, a general rule of thumb is to pull the sally so that it comes down "just underneath the Tenor sally"

See YouTube video <https://www.youtube.com/watch?v=NTSPUjnUK5c> (4:00 and afterwards) which shows this for the treble leading on 10 bells. And ... then enjoy a wonderful example of the bells being let down in peal.

Incidentally at 20:28 look at the relationship between the sally of the person in the horizontally striped shirt (Tenor) and the person in the navy shirt to his right (7th who is leading).

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An absolute must is that your sally is pulled when the Tenor sally is on its way down.

The backstroke of your lead is then pulled down at a typical speed and then you have to listen and "Tap" the rhythm to yourself' to get the sally and backstroke pulls right.

This approach works for 4 to 12 bells and is a good rule of thumb.

Another video example of the Tenor/treble relationship is the very short (2:21 to 2:33) clip from the YouTube video <https://www.youtube.com/watch?v=w2wWtOyBvfA> .

Open lead:

For the open lead type when ringing the treble, the rule of thumb is to pull your sally when the Tenor ringer is "just about to catch hers/his". Of course, this is when his/her sally is on its way up after bouncing.

It is usually necessary to bring the backstroke down a little quicker than normal when doing the open lead. This is because the gap at handstroke offsets the rhythm by a beat and you have to compensate for this at backstroke.

Again, the trick is to use "visuals" as a guide and then listen and "Tap" the rhythm to yourself to get the sally and backstroke pulls exactly right.

An excellent YouTube example is https://www.youtube.com/watch?v=XWfqEDJR_NQ (4:48 to 5:12) where the relationship between the treble pulling off her handstroke and the tenor ringer going to catch his sally is as graphically described.

The YouTube example is for ten bells and the beauty of the pull of the treble just as the tenor ringer goes to catch her/his sally, is that it works for 4 to 12 and one suspects 16!!!

Leading when the Tenor is not the last bell

This should not really be attempted until you have had a few hours experience leading from the Tenor.

Once you have such a level of experience your "muscle memory" should help you with ringing in the leading position (closed or open).

You need to hone your leading skills when the Tenor is not the last bell by using your ears!!