



# Conducting Call Changes #3- Call Change Compositions

This short essay **Conducting call changes #3- Call change compositions** is part 3 of 5 essays to assist you with understanding and calling call changes.

The others are: -

- Conducting call changes – Introduction [which can be found here.](#)
- Conducting call changes – Placing your band [which can be found here.](#)
- Conducting call changes – Call change compositions [this essay.](#)
- Conducting call changes – Choosing changes according to the band's capability [which can be found here.](#)
- Conducting call changes – Correcting Striking Errors [which can be found here.](#)

## A starting point:

All conductors should start off by learning a simple composition for call changes.

This composition should be simple enough to learn (e.g., 3 treble, 5 two) and also have definite "checking points".

A first useful exercise is to call 6 bells into a change named Queens. This change is 135246.

To get to this change from 123456 requires the following changes to be called:

(3 treble) to give 132456, (5 2) to give 132546 and (5 3) to give 135246.

You can check each change as it happens – it's only a few changes.

Before calling even this simple set of changes, you should get used to writing them out, so you know the call and the change it gives.

## Useful rules for getting the bells into musical sequences:

Most musical changes are based on the bells being in an order close to rounds e.g., on 8: 12345768 or all odd bells together e.g., 1357 and all even bells together e.g., 2468

Other musical changes involve these sequences reversed e.g., 15432678, 17532468, 13576428

Tables 1 and 2 give a basic useful and musical call change sequences for 6 and 8 bells.

These sets of call changes are relatively short and can be used as practice sets of calls on the way to more complex sets of potentially more musical or more difficult to strike call changes.

Table 1 Practice call changes on 6 bells								Table 2 Practice call changes on 8 bells									
Number of change	Call	"change after call"						Number of change	Call	"change after call"							
0	0	1	2	3	4	5	6	0		1	2	3	4	5	6	7	8
1	3 treble	1	3	2	4	5	6	1	3 treble	1	3	2	4	5	6	7	8
2	5 2	1	3	2	5	4	6	2	5 2	1	3	2	5	4	6	7	8
3	5 3	1	3	5	2	4	6	3	7 4	1	3	2	5	4	7	6	8
4	5 treble	1	5	3	2	4	6	4	5 3	1	3	5	2	4	7	6	8
5	4 3	1	5	3	4	2	6	5	7 2	1	3	5	2	7	4	6	8
6	4 5	1	5	4	3	2	6	6	7 5	1	3	5	7	2	4	6	8
7	4 treble	1	4	5	3	2	6	7	5 treble	1	5	3	7	2	4	6	8
8	3 4	1	4	3	5	2	6	8	2 3	1	5	3	7	2	4	6	8
9	2 3	1	4	3	2	5	6	9	4 2	1	5	3	2	4	7	6	8
10	2 4	1	4	2	3	5	6	10	4 3	1	5	3	4	2	7	6	8
11	2 treble	1	2	4	3	5	6	11	4 5	1	5	4	3	2	7	6	8
12	3 2	1	2	3	4	5	6	12	4 treble	1	4	5	3	2	7	6	8
								13	3 4	1	4	3	5	2	7	6	8
								14	2 3	1	4	3	2	5	7	6	8
								15	2 4	1	4	2	3	5	7	6	8
								16	2 treble	1	2	4	3	5	7	6	8
								17	3 2	1	2	3	4	5	7	6	8
								18	6 5	1	2	4	3	5	6	7	8

A series of musical changes a conductor might set as “music targets” is given in Table 3:

Table 3a: Musical targets on 6 bells

135246	Queens	531246	Whittington’s	142536	Tittums
--------	--------	--------	---------------	--------	---------

(see also

<https://www.bellringingcentral.co.uk/brcontent/methods/calledchanges/index.html>)

Table 3b: Musical targets on 8 bells

13572468	Queens	12753468	Whittington’s	15263748	Tittums
12463578	“Inverse Queens”	12764358	“Inverse Whittington’s”	15432768	Unknown?

(see also

<https://www.bellringingcentral.co.uk/brcontent/methods/calledchanges/index.html>)

**30 Changes on 6 bells:** Table 4 below gives 30 changes on 6 bells where bell 5 is called down to the treble and then back to 5ths place.

Two bells next to 5 are swapped when 5 is following treble (bells 2 and 3 in the first instance) and the two bells below 5 being swapped when it is in fifth place (2 and 4 in the first instance).

For 30 changes, it is necessary to have another bell lead for 6 changes. Thus, table 4 shows 2 leading and the treble being moved to fourths place.

When the treble is in 4ths, bells 3 and 4 are swapped and then the treble moved down to lead giving rounds after 30 changes.

Practicing this set of changes will help develop your confidence in terms of calling changes as well watching them being executed.

**34 changes on 8 bells:** Table 5 below gives a set of 34 changes containing Queens, Tittums, “Inverse Whittington’s” and Whittington’s.

**Note:** Tittums is a change which is always a striking challenge because of the alternate little bell big bell sequence.

Conducting Call Changes #3 - Call Change Compositions continued

Accordingly, if you have a weaker band it may be best left out as a musical target.

If you have a good band you can change the order of big and little bells so they are still alternate, but the sequence is changed e.g. 14736258.

Table 4 30 different changes on 6 bells								Table 5 34 different changes on 8 bells										
Number of change	Call	Easiest to call from 5						Number of change	Call	"change after call"								
		"change after call"	1	2	3	4	5			6	1	2	3	4	5	6	7	8
<b>0</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>0</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	
1	5 3	1	2	3	5	4	6	1	3 treble	1	3	2	4	5	6	7	8	
2	5 2	1	2	5	3	4	6	2	5 2	1	3	2	5	4	6	7	8	
3	5 treble	1	5	2	3	4	6	3	7 4	1	3	2	5	4	7	6	8	
4	3 5	1	5	3	2	4	6	4	5 3	1	3	5	2	4	7	6	8	
5	3 treble	1	3	5	2	4	6	5	7 2	1	3	5	2	7	4	6	8	
6	2 3	1	3	2	5	4	6	<b>6</b>	<b>7 5</b>	<b>1</b>	<b>3</b>	<b>5</b>	<b>7</b>	<b>2</b>	<b>4</b>	<b>6</b>	<b>8</b>	
7	4 2	1	3	2	4	5	6	7	5 treble	1	5	3	7	2	4	6	8	
<b>8</b>	<b>4 3</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b>2</b>	<b>5</b>	<b>6</b>	8	2 3	1	5	3	2	7	4	6	8	
9	5 4	1	3	4	5	2	6	9	2 5	1	5	2	3	7	4	6	8	
10	5 3	1	3	5	4	2	6	10	6 7	1	5	2	3	7	6	4	8	
11	5 treble	1	5	3	4	2	6	11	6 3	1	5	2	3	6	7	4	8	
12	4 5	1	5	4	3	2	6	<b>12</b>	<b>6 2</b>	<b>1</b>	<b>5</b>	<b>2</b>	<b>6</b>	<b>3</b>	<b>7</b>	<b>4</b>	<b>8</b>	
13	4 treble	1	4	5	3	2	6	13	2 treble	1	2	5	6	3	7	4	8	
14	3 4	1	4	3	5	2	6	14	4 3	1	2	5	6	3	4	7	8	
15	2 3	1	4	3	2	5	6	15	6 2	1	2	6	5	3	4	7	8	
<b>16</b>	<b>2 4</b>	<b>1</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>5</b>	<b>6</b>	16	4 5	1	2	6	5	4	3	7	8	
17	5 2	1	4	2	5	3	6	17	4 6	1	2	6	4	5	3	7	8	
18	5 4	1	4	5	2	3	6	18	3 4	1	2	6	4	3	5	7	8	
19	5 treble	1	5	4	2	3	6	19	7 3	1	2	6	4	3	7	5	8	
20	2 5	1	5	2	4	3	6	20	7 4	1	2	6	4	7	3	5	8	
21	2 treble	1	2	5	4	3	6	21	7 6	1	2	6	7	4	3	5	8	
22	4 2	1	2	4	5	3	6	<b>22</b>	<b>7 2</b>	<b>1</b>	<b>2</b>	<b>7</b>	<b>6</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>8</b>	
23	3 4	1	2	4	3	5	6	23	5 4	1	2	7	6	4	5	3	8	
<b>24</b>	<b>2 lead</b>	<b>2</b>	<b>1</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>6</b>	24	5 6	1	2	7	6	5	4	3	8	
25	4 2	2	4	1	3	5	6	25	5 7	1	2	7	5	6	4	3	8	
26	3 4	2	4	3	1	5	6	26	4 5	1	2	7	5	4	6	3	8	
27	3 2	2	3	4	1	5	6	27	3 4	1	2	7	5	4	3	6	8	
28	treble 3	2	3	1	4	5	6	<b>28</b>	<b>3 5</b>	<b>1</b>	<b>2</b>	<b>7</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>6</b>	<b>8</b>	
29	treble 2	2	1	3	4	5	6	29	3 7	1	2	7	3	5	4	6	8	
<b>30</b>	<b>treble lead</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	30	3 2	1	2	3	7	5	4	6	8	
								31	4 7	1	2	3	7	4	5	6	8	
								32	4 3	1	2	3	4	7	5	6	8	
								33	5 4	1	2	3	4	5	7	6	8	
								<b>34</b>	<b>6 5</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	