

## Multiple Bells Issues and Techniques

### Stretching

1. Wrists, hands, and fingers
2. Susan Berry's "Healthy Ringing" book

### General Information

1. Primary vs. Secondary
2. Don't hold the secondary bell longer than necessary - put it down
3. Keep wrist and hand flexible, not locked
4. Ring/LIFT, keeping the castings as vertical as possible
5. Locked vs. unlocked handles
6. Damping - shoulder, table, hip, thumb, stand partner
7. Set-up - chromatic vs. thirds

### Shelley

1. Grip: Both logos facing ceiling
2. Notation: 1//3 -- 4\\2
3. Bells ring together, as if knocking on door. Knock/LIFT.
4. Shelley Plus/Shelley Minus
5. Exercise to practice picking up and putting down secondary bell

<b>1</b>	<b>2</b>	<b>1//3</b>	<b>4\\2</b>	<b>1</b>	<b>2</b>	<b>1//3</b>	<b>4\\2</b>
<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>
6. Damping
7. Martellato

### Ring/Knock 4-in-Hand

1. Grip: Secondary logo facing ceiling, Primary logo facing ringer
2. Notation: 1/3 -- 4\\2
3. Bells ring separately. Ring/LIFT and Knock/LIFT
4. Exercise to practice picking up and putting down secondary bells

<b>1</b>	<b>2</b>	<b>1/3</b>	<b>4\\2</b>	<b>1</b>	<b>2</b>	<b>1/3</b>	<b>4\\2</b>
<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>
5. Damping individual bells
6. Combo-ring
  - a. Ring/LIFT
  - b. Adjusting dynamic level of each bell

Exercise							
<b>1/3</b>	<b>4\\2</b>	<b>1/3</b>	<b>4\\2</b>	<b>1/3</b>	<b>4\\2</b>	<b>1/3</b>	<b>4\\2</b>
<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>	<b>L</b>	<b>R</b>
7. Martellato

### **Reverse 4-in-Hand**

1. Grip: Primary logo facing ceiling, Secondary logo facing AWAY. Slide secondary handle through primary handle. Index and middle fingers between bells.
2. Bells ring separately. Secondary - Ring/LIFT, Primary - wrist “flick”
3. Damping individual bells
4. Combo-ring

### **Alternate Shelley**

1. Grip is the same as for Shelley
2. To ring Primary bell separately, use the Campanile “wrist-flick”

### **Relative Pro's/Con's**

1. Locked handles makes for a smaller grip and less strain on the fingers. Takes practice to be able to pick up and drop secondary bell.
2. Changing bells is very easy with Ring/knock.
3. Reverse 4ih damping is easier with two fingers between the castings.
4. Reverse 4ih thumb damps are easier for the same reason.
5. Martellato can be done with either method, as can shaking.
6. Ringing loudly is easier with the Ring/knock method.
7. Ring/knock perhaps better suited for full-choir ringing, because switching to Shelley is easier, and dropping the secondary bell is very easy.
8. Shelley preferred for softer ringing.

### **Claw**

1. Third bell is picked up between ring finger and pinky
2. “Bucknell” Claw

### **Hook**

1. Ring, then hook the bell on two or three fingers, depending on size of bell.
2. Damp hooked bell on body or table

### **Adding Mallets to the Mix!**

1. Use the Ring/Knock grip
2. Hold mallets with palm down, handle of mallets in palm
3. Index finger between the mallets, spreading them as far as necessary. With larger bells, may need index and middle fingers between mallets.
4. If your ringing assignment is B6/C7 AND you mallet with your RIGHT hand:  
Pick up B6 (primary) and C7 (secondary) in your LEFT hand -- B6/C7.  
Then, turn your palm UP.  
When done with mallet section, drop mallets AND secondary bell. Pick up secondary bell with your RIGHT hand, and you are ready to continue ringing.
5. If your ringing assignment is B6/C7, and you mallet with your LEFT hand:  
Pick up C7 (primary) and B6 (secondary) with your RIGHT hand -- B6\C7  
Then, turn your palm UP.  
When done with the mallet section, drop mallets and secondary bell. Pick up secondary bell with your LEFT hand, and you are ready to continue ringing.

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