CARILLONS. THE ART OF BELLRINGING.

(FROM A CORRESPONDENT.) As M. Josef Denyn showed at Cattistock

isle." Without doubt most of us love the music of bells, but "change-ringing," which is peculiar to this country, can only be described as a mechanical accomplishment of mathematical problems in which there are no musical considerations whatever, although in recent years composers of peals have paid some attention to the elimination—so far as possible—

on Thursday, England is still "the ringing

of changes containing unmusical cadences. Bells for change-ringing are always diatonic -from five to 12 notes, while those for carillon use are chromatic, and, at best, four complete octaves in compass (49 notes). Another con-

sideration is the difference in the construction scale as shown in the following table:---For Carillons. Qrs. Cwt. Cwt. Qrs. F E ${f D}$

For Change-Ringing. C ${f B}$ A G F 16 10 20 ${f E}$ 20 11 28 28 40 (Middle C). The reason of the heavier weights in the smaller bells of the change-ringing scale is to prevent them being swamped by the larger

ones, and for this purpose increased thickness

is an absolute necessity. In a carillon when

the design of one bell has been determined

it does for all relatively. But most important is the method employed in the tuning of the bells. In earlier times it is certain that the principal aim of English founders was to tune correctly the fifth tone (Nominal) emitted by the bell, while the Continental founders spent all their attention in getting the two lowest tones (Hum Note and Strike Note) in perfect tune. The exact pitch of the bell is determined by the Strike Note. (See diagram.) After a lifelong study of the bells of Europe the writer has formulated the theory respecting the perfect tuning of bells in the following terms:-(1) A bell must be "in tune" with itself before it can be in tune with others. (2) Every bell has at least five principal tones in | it which can be accurately tuned. (3) These principal tones are the Strike Note, Nominal, Hum Note (these three must be perfect octaves with each other), Tierce (minor 3rd), and

Strike Note.

Hum Note

Quint (perfect 5th), thus:---

two tons.

each other.

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y

е

t

(5) The tone of a bell depends: (a) On the consonance of its competent parts. (b) On the relative intensities of the various tones, which in their turn are dependent upon the minute accuracy of sharply-defined height, width, and thickness proportions. All these conditions can now be carried out to the accuracy of a single vibration, and it is but just to mention that such a scientific triumph is principally due to the enterprise of Messrs. Taylor, of Loughborough, who possess the most perfectly equipped establishment of its kind in existence, and it is a matter of congratulation that the best bells are now being G

A bell of this pitch should weigh (approximately)

(4) All these tones must be in perfect tune with

plane musically when played from the clavier, as in the carillon proper, for which the most minute accuracy as to tune is an absolute necessity. Music in two, three, or more parts is performed, so that every note must be in е perfect accord. The carillonneur plays on a clavier arranged on the same principle as the manuals of an organ. There are two rows of keys, the upper representing the black and the lower the white notes of the ordinary keyboard. There are r pedals from one to one and a half octaves in compass. The keys are struck with the closed hand, the little finger being protected with a leather covering, to prevent injury when playing. As the amount of tone produced depends 6 е

made in our own country. The bell is on a high upon the amount of force with which the key is struck, it will be understood that carillon playing requires strength, as well as celerity and skill. The connexion between the key and the bell clapper is the same in principle as the tracker action used in organs. The bulk of the playing is done on the smaller bells. Chords are most effective when played arpeggiando; chromatic and diatonic scales can be rendered at almost any speed. All the music played must be specially arranged by the executant for the instrument on which he is playing, owing to the variation which exists in the compass and size of the bells. This demands skilled musicianship. The Dutch Fischer (1738) quaintly and truly states that for carillon playing "a musician requires a thorough knowledge of music, good hands and feet, and no gout."

(from a Correspondent.). "Carillons." Times, 27 July 1918, p. 9. The Times Digital Archive, link.gale.com/apps/doc/CS153029371/TTDA?u=nysl_ro_rochstru&sid=bookmark-TTDA&xid=4f74dc8a. Accessed 7 Sept. 2022.