

Typikon for Church Ringing

Approved by the Synodal Commission for Divine Services
and Confirmed by His All-Holiness Alexei II,
Patriarch of Moscow and All Russia
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Translator's Note

Blagovest Bells is pleased to present this translation of the bell-ringer's *ustav*, or *typikon*, published in 2002 by the Patriarchate of Moscow. We are translating it piecemeal, as time permits; this December, 2003 edition is the penultimate version (only parts of section 2 remain to be done).

In general, this *Typikon* represents a distillation of a number of local Russian bell-ringing traditions and was brought forth as part of the Russian church's ongoing effort to revive and to re-propagate the knowledge which had nearly been lost during the Communist Era.

The Patriarchate planned this edition as a preliminary effort, which was to be circulated, reviewed, and revised in the light of experienced *zvonars'* comments after a year or two. Hence, its translation is provisional as well. When the revised edition is published in Moscow, we hope then to revise our translation and have it printed for distribution; or Moscow may bring forth an English edition of their own, which we will make available.

Please bear in mind that until this translation is finished, a more complete version— or a corrected one— may be available at www.russianbells.com.

Kinds of bells and other basic terminology

To understand this *Typikon* it is necessary to recognize a few items of terminology. The bells in an Orthodox *zvonitsa* or bell tower are of three kinds:

- *Zazvonny*— the smallest, or soprano bells.
- *Podzvonny*— the middle, or alto bells.
- *Blagovestnik*— the largest, or bass bells.

A *zvon* is a peal on any bell or bells. In this translation we use the words *peal* and *zvon* interchangeably.

A *zvonar* is a bell ringer. In the Orthodox church, this is a tonsured (clerical) position, and the present *Typikon* indicates that the text of the service of the setting apart of a bell ringer will be included at a later date. Meanwhile, see the bishop's *Ordinal*.

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Typikon for Church Ringing

1. Introduction

- 1.1 This Typikon for Church Bell Ringing is designed for use in the temples and monasteries of the Russian Orthodox Church during divine services and other events marked by the Church.
- 1.2 The Typikon has been developed pursuant to the following goals:
 - a) To preserve the tradition of Orthodox church bell ringing as an integral part of the life of the Russian Orthodox Church, and of the national heritage of Russian spirituality and culture;
 - b) To promote proper church bell ringing;
 - c) To help zvonars acquire mastery in bell ringing.
- 1.3 The Typikon is represented briefly and includes only requirements of major importance. It does not limit the tradition of churches and monasteries, nor the right of their superiors [to determine local practice], nor the creativity and local practices of church ringers, unless they contradict the statements of this Typikon.

2. Basics of Orthodox Bell-Ringing

2.1 General Provisions

- 2.1.1 Church bell ringing is an integral part of Orthodoxy's divine services, and its absence can be justified only by lack of the necessary instruments.
- 2.1.2 Orthodox church bell ringing is dedicated to
 - Calling believers to the divine services;
 - Expressing the triumph of the Church and of her divine services;
 - Announcing to the faithful, both those attending the services and those absent, the most important moments of the divine services;
 - Strengthening Christians in piety and faith by its sound, which is alloyed with divine grace to disperse and destroy the forces of cruelty and of demonic suggestion, and to becalm dumb beasts and all of nature, and to turn them to the good of humanity.
- 2.1.3 Our traditional church bell ringing has been formed over many centuries, and has developed out of the use of semantrons and their rhythmic pealing. That is why the foundation of Orthodox bell ringing lies not in melody but in rhythm, with its intrinsic dynamic, and in the interaction of the timbres of [various] bells.
- 2.1.4 The typical features of Russian Orthodox bell ringing are spirituality, sonority, temper, precise timing, and synchronicity with the divine services.
- 2.1.5 Electronic imitation of any kind, amplification, non-traditional ways of producing sound, substitution of automatic systems for the bell-ringer, or the use of recordings are not

allowed for Orthodox bell ringing, as they do not correspond with the liturgical tradition of the Church.

- 2.1.6 If the bell tower or bell-structure is equipped with a clock, it is desirable to avoid any mixture of church-bell ringing with the clock chiming, especially if the church bells are used for the clock chiming.¹
- 2.1.7 Upon arrangement with local authorities, church bells may be used for assembling the people during emergencies, for warnings of natural disasters, greetings of very important [civil] personages, and other special circumstances.

2.2 The Instruments of Ringing

2.2.1 To render a zvon in the Russian Orthodox tradition, the following instruments may be used. The following list is arranged in order of triumphancy.

- Small wooden hand-held semantra (bila)
- Large wooden bila
- Metallic bila
- Bells.

2.2.2 The disposition of bells and bila; their names and order of use during the divine services are defined by the zvonar under the supervision of the rector or abbot, in accordance with the typikon of the monastery and this Typikon.

2.2.3 There are certain traditions in the production of bila and bells. Although their materials, shape and sound might be very different, the essential is not their appearance or material composition, but their symbolism, spiritual character, and prayerful use (*namolennost'*).

2.2.4 The hand-held wooden bilo is a board in the shape of an oar with a length of 1-3 yards and a width of 4 to 8 inches and a thickness of one half to one and a half inch. The thickness could decrease at the two ends by half. At the end of the hand-held bilo, as a rule, three, four, or five holes are drilled, symbolizing respectively the Holy Trinity, the Cross of the Lord, or the Wounds of Christ.

Wooden bila are a type of musical percussion instrument with a self-sounding body. The requirements for bila and mallets are simple: the wood should be resonant, dry, and have a minimum of knots and cracks.

The bilo is usually held with the left hand and the sound is generated by striking it with a wooden mallet, and the sound depends on the type of wood, the weight of the bilo and mallet, and on the strength and placement of the stroke.

¹ [In practice, this would at the very least mean that the tower should not chime the time of day during the services.]

Monasteries might have several hand-held bila but during the divine services usually only one is used. Examples of hand-held wooden bila which are used for Orthodox zvons are provided in Figure 1.

- 2.2.5 The large wooden bilo is a board two to four yards long, ten to twenty inches wide, and one and a half to two and a half inches thick. At either end of the large bilo also, three, four, or five holes are drilled.

A bilo is suspended in stationary manner near the entrance to the temple, near the trapeza, cells, bell-tower, or other location. The sound is generated by striking the bilo with a wooden mallet and its quality depends on the weight of the bilo and mallet, and on the strength and placement of the stroke.

The requirements for large bila and mallets are the same as for hand-held bila.

A monastery might have several large wooden bila, but during the divine service, as a rule only one is used.

Examples of large wooden bila used for Orthodox zvons are shown in Figure 2.

- 2.2.6 A metal bilo, also called a *klepalo*, could have different sizes, shape, material and method of production. The metallic bilo is a type of musical percussion instrument with a self-sounding body. Sound is generated by striking it with a metal, wooden, or plastic mallet, and depends on the shape of the bilo, the material and weight of the bilo and mallet, and also on the strength and placement of the stroke.

Depending on the number of metal bila available, they might be used differently in zvons, either separately or in combination with bells.² According to their purpose, they are installed at different locations— near the entrance to the church, near the refectory, and so on.

Examples of metal bila (*klepala*) used in Orthodox zvons are shown in Figure 3.

- 2.2.7 Bells might have very different shapes, materials, dimensions, and production technology. However, in Russia, as the result of many centuries of practice, the tradition has developed in which most masters try to cast bells with a characteristically “Russian” profile, with certain relations between the diameter, thickness, and height of the bell, which provides a rich timbre or sonority, great longevity, and “singing ability” (*pevuchest’*). Russian bells are not usually milled after casting, but the practice is not forbidden.

The bell is a type of musical percussion instrument with a self-sounding body. Of old, the sound was produced by swinging (*ochepnoi*), a method still in use in Pskov Caves

² This sentence was inserted by the Russian editor, but has received more than a hundred complaints from zvonars. The use of metal bila with bells is under reconsideration by the Liturgical Commission, and we expect that the paragraph will be deleted in future editions.— *Trans.*

Monastery and in a few others. Nowadays however bells are rung by the traditional Russian method of swinging the clapper to strike a stationary bell.

Depending on their number, bells can be used differently in zvons, and can be located in various places in accordance with their designated purpose: near the entrance of the temple, inside the church (if very small), near the trapeza, in a belltower, in a bell-frame (*zvonitsa*), in the cupola, and so forth. A rough drawing of a bell is provided in Figure 4, along with the names of its main components.

- 2.2.8 To conserve our historical heritage, it is necessary to record descriptions of all the bells and bila in churches and monasteries, providing not only the weight, material, main dimensions, and description of appearance, but also the acoustic characteristics of each bell.
- 2.2.9 If several bells and bila are used simultaneously, a full-sounding *zvonitsa* traditionally consists of three groups of bells: one to five of the largest (*blagovestnik*) bells; two or more middle bells (*podzvonnye*) bells; and two to four of the smallest (*zazvonnye*) bells. Each group of bells plays its particular musical part [e.g., soprano, alto-tenor, and bass], which is taken into account by the bell-ringers when they compose their zvons.
- 2.2.10 Because of the rhythmic basis of the Orthodox *zvon* a *zvonitsa* of bells is chosen not for their musical pitch but by their sonority, taking into account the specifics of the sound of each bell.
- 2.2.11 *Zvonitsy* of bells should be installed and setup with consideration of the major direction of sound propagation, facilitating conditions for unblocked exit of the sound into space, the convenience and safety of the ringers, and also in view of the necessary means for achieving the proper timing and synchronization of zvons with the divine services.
- 2.2.12 Before bells and bila are used in church ringing, they must be consecrated in accordance with the Order of the Blessing of Bells in the Book of Needs.

2.3 On the Bell Ringer

- 2.3.1 Both men and women may be *zvonars*, but either may be admitted for bell ringing only after learning from an experienced ringer or at bell-ringing school. Beginners must learn not only the initial practical customs of the *zvon*, but also must have knowledge of the divine services and of the principles of safe bell ringing.
- 2.3.2 The *zvon* is rendered by a *zvonar* who has been set apart for the purpose by special prayers or who has received a blessing from the rector of the church or abbot of the monastery, and who carries out this obedience with adequate responsibility.
- 2.3.3 Before each divine service, the bell ringer must obtain from the rector or from the serving priest a blessing to begin the *zvon*, and any other instructions related to rendering the *zvon* for this service.
- 2.3.4 Before commencing the *zvon*, the *zvonar* must prepare himself spiritually and psychologically, test the suspension and state of the bells, and rehearse in his mind the

entire composition of the zvon from the beginning to the end. Traditionally, the church zvon commences after making the Sign of the Cross with the reading of Psalm 118 (LXX) or 50 (LXX), in accordance with the Typikon, or with any other prayer appropriate to the divine service, at the blessing of the rector.

- 2.3.5 When rendering a zvon, the bell ringer shall follow the typikon, canons, local traditions, symbolism or internal meaning of the specified zvon, at every divine service, and of course the instructions of the rector and/or the serving priest.
- 2.3.6 The bell-ringer must remember that s/he is like a connecting link between the Church and Heaven, that his zvon precedes the Church's prayer, and is its continuation. Therefore, the zvonar must not only learn the basics of Orthodox bell-ringing, but continuously improve his mastership, artistry, and must know the divine services, in order deepen his spiritual content of the zvons that s/he plays, which would be unthinkable without this churchliness and without permanent guidance by the rector or spiritual father.
- 2.3.7 If a group of people are to produce the zvon, in order to achieve coordination and beauty, all the ringers must become acquainted with all the specifics of the zvonitsa they will play at, choose a leading ringer, agree on a rhythm, tempo, composition, and the other features of the zvon.
- 2.3.8 The zvonar must feel himself at the bell-tower as careful host, having knowledge of safe working practices, systematic inspection of bells and suspensions, identifying and taking care of all defects in a timely manner.

The zvonar is responsible for timely and synchronic zvons during the divine services. To achieve this, a signal bell or other technical means (such as an electric ringer, light, radio, etc) may be used.

If there are several ringers in the church, a senior ringer may be designated, who will ultimately be responsible for order at the zvonitsa and the correctness of the bell-ringing.

- 2.3.9 Notwithstanding the existence of general rules, the ringing in every church or monastery is different, due to the specifics of their zvonitsi, divine services, and traditions. Therefore, the bell-ringer's duties are to describe his or her bell tower, its bells, settings, methods of ringing, records of ringers, and what types of zvon are used there, and the order of zvons for the monastery or church.

This information should be stored in the archive of the church or monastery and should serve as the basis for the continuance of the tradition of Orthodox bell ringing to the following generations of ringers.

2.4 Canonical Peals

2.4.1 Church bell ringing has the same value as any of the Church's other sacramental actions— and as such, it begins and ends the divine services. Interacting with our hearing and internal states, it awakens us from spiritual sleep, cleanses our souls, and reminds us of the Lord and his judgment, the shortness of life on earth, and the length of life eternal in heaven. Functioning in the beginning mostly as a [mere] signal, church bell ringing came step by step to be used not only for indicating the commencement and the completion of the divine services, but also their most important parts, and to signify the joy or sorrow or triumph of the events marked. From that point, different types of ringing have appeared, each of which has its own name and purpose.

2.4.2 The full order of Orthodox bell ringing which appeared in Russia of old and is still preserved at some monasteries consists of the use of all bells in the set according to their symbolism and triumphancy.

After receiving the blessing for bell-ringing, the ringer strikes a small wooden semantron, walking around the temple where the divine service is to be held, making a short pause on each side.

Then he approaches the large wooden semantron and rhythmically strikes it while saying Psalm 50 (LXX) or another prayer in accordance with the divine service to be offered.

After that, ringing on metal semantra commences, and finally, on festal days and Sundays, the order is completed with bell ringing.

This order of Orthodox bell-ringing joins ancient Orthodox tradition and the moods of more recent centuries. The given order might be modified, depending on the availability of the instruments of ringing and on local and monastic tradition. There is no contradiction between semantra and bells. Here, for instance, is how our church fathers expressed the meaning and unity of semantra and bells in Orthodox ringing: "The lesser pealing which is rendered at Small Vespers symbolizes the ancient prophets, for it is the symbol only of a coming event, whereas the great ringing which is done resoundingly at festal matins and is spread far into the air symbolizes the annunciation of the Gospel to all the earth. The pealing on metal semantra and bells expresses for us the coming judgment, and the angelic trumpet that will call everyone from their tombs."

2.4.3 Historically, it happened that in Russia, starting from the 15th century, bells began to replace semantra bit by bit, and nowadays most churches and monasteries use only bell towers with bells.

Four kinds of canonical peals are distinguished, which, rung separately or in combination, comprise all the diversity of Orthodox bell-ringing: Blagovest, Perebor, Perezvon, and Trezvon.

2.4.4 Blagovest

The *blagovest* (“annunciation”)³ is one of the most ancient peals of the Orthodox Church, and it is named so because it announces the good and joyful tidings of the beginning of the divine service. This *zvon* sometimes also has a place during divine services as well.

Blagovest is rung by measured striking of one of the *blagovestnik* or largest bells, which traditionally may be as many as five in number in large bell towers. Different blagovests have different names, depending on the type of divine service and the occasion, such as *festal* or *triumphal* (*prazdnichny* or *torzhestvenny*), *polyeley* (*polyeleyny*), *dominical* or *Sunday* (*voskresny*), *daily* or *ferial* (*budichny* or *prostodnevny*), and *small* or *Lenten* (*maly* or *postny*). In practice, with the blessing of the superior, the blagovestniks may have different special names, according to the place of their installation or casting or related to the name of the donor, specifics of their sound, and so forth.⁴

As a separate peal before the beginning of a divine service, the blagovest commences with three slow strokes (i.e., with rather long pauses between), and thereafter continues with more frequent, measured strokes.

Depending on the type of the divine service, the blagovest is classified as *regular* (*obyknovenny*, i.e., fast and often accomplished by swinging the clapper to both sides of the bell), or *lenten* (*postny*, i.e., slow, and on only one side of the bell). On great feasts, blagovest is pealed on the largest blagovestnik in the tower and the peal as a rule is faster, louder, and longer.

Besides the normal blagovest, in Orthodox ringing there is another, named “*tidal*” (*valovoy*)⁵ or *great* (*bolshoi*), when strokes on the largest blagovestnik are mixed with peals on another blagovestnik.

The time for the blagovest is established by the superior depending on the type of divine service and local tradition. According to the Typikon, it should last for as long as a single reading of Psalm 118 (Lxx), or twelve readings of Psalm 50, or a certain amount of time (usually 10 to 30 minutes), or a certain number of strokes, or the like, depending on the symbolism of the peal.

2.4.5 Perebor

Perebor is the funeral *zvon*, which expresses sorrow and grief for the dead, and symbolizes a person’s life from birth to death.

³ [The feast of the Annunciation (*Evangelismos* in Greek) is called *Blagoveschenie* in Russian. The reader should be aware that the word *blagovest* is related to this and might be translated something like “announcement” or even “evangel”. The word *blagovestnik*, encountered in the next paragraph, means “annunciator” and sometimes even “evangelist”.]

⁴ [Bells do not directly bear saints’ names however. A bell might be called “Gabriel”, but not “St Gabriel”.]

⁵ [One thinks of a tidal wave.]

Perebor should be rung with slow, single peals on each bell, from the smallest to the largest, and after that, a peal on all at once, or at least on as many as possible. This final peal symbolizes the end of earthly life. This *perebor* should be made many times, based on the moments of the divine service, but it must be always completed and finished with the final peal on all bells.

During *perebor*, single peals on the bells are not usually made until the sound of the previous bell has died away. No haste is necessary here. The ringer should try to produce a special plangency by increasing the length of the pauses between peals taking into account the voice of each bell and the joint peal on all.

2.4.6 Perezvon

Perezvon is a sorrowful but triumphal peal with a single or several strokes on each bell, beginning from the largest to the smallest. It symbolizes the self-emptying of our Lord Jesus Christ for our salvation.

Perezvon with a single peal on each bell, with a final chord on all, is most sorrowful and should be rung only twice a year, on Great Friday and Saturday— on the day of the death on the Cross of our Lord, and his voluntary Burial. To make this sorrowful *zvon*, which is related to our Lord and Savior, different from the funeral *zvon* (*perebor*) for us mere sinful and mortal people, the *perezvon* is usually pealed with more frequent, equally spaced peals.

Perezvon, which is rung with several peals on each bell— usually three, five, or seven, symbolizing the Holy Trinity, the Cross and longsuffering of our Lord, and the fullness of faith or the glory of God— is made many times, and simultaneous peals on several bells or on all are made, as a rule, only once, at the completion of the entire *perezvon*. This type of *perezvon*, although still sorrowful, is considered more triumphal and is to be rung differently, depending on the feast, local tradition, and the Superior's instruction.

2.4.7 Trezvon

The *trezvon* ("triple peal") is a peal on all [three kinds of] bells. Its patterns are not standardized, so the *zvonar* may select the set of bells to be used, as well as the rhythm, dynamic, and composition of the peal.

The *trezvon* expresses Christian joy and triumph. All three groups of bells participate in it and each group has its own part in this peal. According to tradition, the tempo for *trezvon* is 3/4 or 4/4. The largest bell which can participate in it is the *blagovestnik* used to ring the *blagovest* for the given service, or smaller.

The *trezvon* usually has three stages: the *beginning*, the *zvon* itself, and the *finale*. The beginning usually consists of three slow peals on the *blagovestnik*, symbolizing the Holy Trinity, but there are other versions in the tradition. The main part of the *trezvon*, the *zvon*, is often performed in several movements— one, two, or three, often called "verses"— each of which is finished with one, two, or three chords [strike several bells at once], corresponding to the number of verses. Each movement might have its own

particular rhythm, dynamic, and composition. The trezvon is usually finished with three chords, or sometimes otherwise.

Obviously, the trezvon should correspond to the character of the divine service, feast, or event for which it is rung. It should be moderate and without extra frills. The length of the trezvon is the length of the reading of Psalm 50 or otherwise depending on the feast and on the instruction of the superior.

3. Peals for the Divine Services

3.1 The Church Services

3.1.1 All the public divine services of the Church are of three cycles: daily, weekly, and annual.

3.1.2 All the Church's daily-cycle public divine services are of the following types:

- Vespers: Small, Daily, and Great
- Compline: Small and Great
- Midnight Office: Daily, Sabbath, and Lord's Day
- Matins: Daily, With Magnification, With Polyeley, and Paschal
- Hours: Daily, Lenten, Royal, and Paschal
- Liturgy: of St John Chrysostom, St Basil the Great, and of the Presanctified Gifts (St Gregory Dialogos).

Nowadays, for the convenience of believers, in most churches and monasteries these services are often joined together into three daily divine services: evening, morning, and daytime. The evening service consists of the Ninth Hour, Vespers, and Compline. The morning service consists of the Midnight Office, Matins, and First Hour. The daytime service consists of the Third and Sixth Hours and Liturgy.

On the eve of great feasts and of the Lord's Day, an evening service is served in which Great Vespers (or sometimes Great Compline), Matins, and the First Hour are joined together. This type of service is called an "All-Night Vigil".

3.1.3 Every day of the year is dedicated to its own divine event: feasts, fasts, and memorials of certain saints and of the bodiless heavenly powers, or angels.

According to the Typikon, by their triumphal qualities, the divine services are classified as great, including feasts of the Twelve, middle, and small. Great feasts are those of the Lord, the Theotokos, the Nativity, the Beheading of St John the Forerunner, and of Ss. Peter and Paul, the Leaders of the Apostles. All great feasts are served with All-Night Vigils; middle feasts always have a polyeley and sometimes a Vigil; and small feasts may or may not have only a great magnification. Of all feasts of the year, the biggest and most triumphal is the Feast of the Bright Resurrection of Christ (Pascha), to which the entire annual cycle of divine services is adjusted.

Fasts are multi- or single-day fasts. The strictest and most important is before Pascha, which is the Forty-Day Great Fast.

By the *time* of their celebration, all feasts are divided into two categories: immovable, which occur every year on the same date; and movable, which happen on the same day of the week but on different days of the month, depending on the time of the celebration of Pascha.

- 3.1.4 The actual order and timing of the services are very complex, but the peals which are necessary for churches and monasteries, according to the centuries-old tradition, are the peals for hierarchical services, Vespers, Matins, All-Night Vigils, and Liturgies. In practice, depending on the traditions of certain monasteries or at the instruction of the Superior, peals should be rung for other services also, and there are special peals for the Canon of the Artos, Trapeza, the Burial of Monks, and so forth.

3.2 Peals for Hierarchical Services

- 3.2.1 In the Russian Orthodox Church, there are three ranks of clergy: Hierarchs or Bishops, Priests, and Deacons, who are ordained in the Mystery of the Priesthood by the Laying on of Hands.

To all other church duties, people are assigned by a blessing of the Hierarch or Superior.

According to ancient tradition, special peals are rung before the ordination of a Bishop and for the meeting and departure of a Hierarch.

- 3.2.2 At the Liturgy, just before the ordination of a Bishop, a perezvon should be rung seven times on each bell, symbolizing the fullness of faith and the triumph of the Orthodox Church.

- 3.2.3 For a hierarchical divine service, blagovest commences at the time given by the Superior and on the largest blagovestnik, if there are several. When the Hierarch is approaching the church or monastery, a Meeting Trezvon should be rung. When the Hierarch has entered the Temple, the trezvon should cease, and blagovest should continue. Before the beginning of the divine service, the corresponding trezvon should be rung.

After each divine service attended by a hierarch, when he leaves the church or monastery, a Farewell Trezvon should be rung.

- 3.2.4 Meeting and Farewell Trezvons should be rung every time a Hierarch visits a church or monastery, whether he participates in the service or not. This same order, as a rule, is observed when an abbot temporarily leaves the monastery, if he holds hierarchical rank.

- 3.2.5 At patriarchal services, the peal should be special and distinctive in its triumphal quality and length. When several blagovestniks are available, before a patriarchal divine service, blagovest should be rung on the two largest blagovestniks. (This type of

blagovest is named a “tidal wave” (*valovy*). If synchronization is possible, then during the singing of “Many Years”^{*}, at the blessing of the Superior, trezvon should be rung.

3.3 Peals for Vespers and Compline

- 3.3.1 Peals for Daily Vespers commence with blagovest. If there are several blagovestnik bells, then the peal should be made on the ferial or at least not the largest. When blagovest is completed, after a short pause, just before Daily Vespers itself, a trezvon should be rung in one or three movements, as the Superior instructs.

After Daily Vespers, there is usually no peal.

- 3.3.2 Peals for Small Vespers, which occurs only before an All-Night Vigil commencing with Great Vespers, begin with blagovest. If there are several blagovestniks, then the blagovest should be pealed on the smallest of them. After blagovest is complete, after a short pause and just before Small Vespers itself, if the Superior instructs, a short trezvon in one movement might be rung.

After Small Vespers, there is no peal.

- 3.3.3 Peals for Great Vespers or Great Compline, if served separately from Matins, commence with blagovest. If there are several blagovestniks, then the peal should be made on the largest. After blagovest is finished, and after a short pause, just before Great Vespers or Great Compline, a trezvon in three movements should be rung.

After Great Vespers or Great Compline served separately, usually there is no peal unless the Superior instructs.

Peal for Great Vespers and Great Compline, served in conjunction with Matins— i.e., as part of an All-Night Vigil— are described below.

3.4 Peals for Matins

- 3.4.1 The ringing for Matins without Polyeley, if served separately, commences with blagovest. If there are several blagovestniks, then the peal is made on the ferial or at any rate not on the largest. After blagovest is finished, after a short pause and just before Matins itself, a trezvon should be rung in one or three movements, as the Superior instructs.

After this type of Matins, there is no peal.

- 3.4.2 The ringing for Matins with Polyeley, if served separately, commences with blagovest. If there are several blagovestniks, then the peal should be made on the largest. After blagovest is completed, after a short pause and just before Matins itself, a trezvon should be rung in three movements.

During Matins with Polyeley, before the reading of the Gospel, a short trezvon is to be rung in one movement, called the ‘Gospel zvon’, which expresses the joy of the feast.

^{*} It’s not clear whether this means “Eis polla eti” or “Many years” at the end of the service. — *tr.*

At the beginning of the Magnificat or “More honorable”, a short blagovest of nine strokes (or another number, depending on the day, local tradition, and the Superior’s instruction) is rung.

After this kind of Matins, usually there is no peal, unless the Superior instructs otherwise.

- 3.4.3 Before Matins served together with Daily Vespers without a Dismissal (when there is no Litya), a trezvon is to be rung in one or two movements, or otherwise as the Superior instructs.

After this type of Matins, there is usually no peal, unless the Superior instructs.

For peals for Matins served at an All-Night Vigil (i.e., together with Great Vespers or Great Compline), see below.

3.5 Peals for All-Night Vigils

- 3.5.1 Before the beginning of an All-Night Vigil, a blagovest should be rung on the largest of the blagovestniks (if there are several). After blagovest, after a short pause, there is a three-part trezvon (i.e., a trezvon in three movements with a short pause between them).

- 3.5.2 Before the reading of the Six Psalms, a second peal is to be rung— a trezvon in two movements with a short pause between (called dvuzvon). This dvuzvon announces the beginning of the second part of the All-Night Vigil— which is Matins— and it expresses the joy of the Birth of Christ.

- 3.5.3 Before the reading of the Gospel, a third peal should be made— a trezvon in one movement (which is called the “Gospel zvon”), expressing the joy of the feast.

- 3.5.4 At the beginning of the Magnificat or “More honorable”, a short blagovest of nine strokes (or another number, depending on the day, local tradition, and the Superior’s instruction) is rung.

- 3.5.5 When the All-Night Vigil is finished, usually a trezvon is rung, or as the Superior instructs.

3.6 Peals for the Liturgy

- 3.6.1 Before the Liturgy begins, blagovest should be rung. If there are several blagovestniks, then a peal is made on the bell corresponding to the rank of the feast. During all great or patronal feasts, and on Sundays and at hierarchical services, or at funerals of persons in major orders or on other occasions as the Superior instructs, the largest or festal blagovestnik should be used. During the day of a prefeast, postfeast, or apodosis, usually the second blagovestnik is used, if there are several.

After a short pause after the blagovest and right before the commencement of the Liturgy, a trezvon of three movements should be rung.

- 3.6.2 During the Liturgy of St John Chrysostom or St Basil the Great, at the beginning of the Eucharistic Canon, beginning from the words “It is meet and right” and until the singing of the Hymn to the Theotokos, that is, during the most important part of the Liturgy, to announce the time of the blessing and consecration of the Holy Gifts, blagovest should be rung continuously (the name of this blagovest is the Dostoino or ‘Meet and right’ zvon). Sometimes this peal might be performed not by time, but by number of peals—twelve, twenty five, thirty, or otherwise, as the Superior instructs.

If there are difficulties in synchronizing the peal, it is allowed, at the Superior’s blessing, to perform the “Meet and right” zvon before the commencement of the Eucharistic Canon, during the singing of the Creed (twelve peals— one for each clause of the Creed).

- 3.6.3 After the Liturgy is finished, on all great or patronal feasts, and also during Sundays and after hierarchical services, and also as the Superior instructs, a single-movement trezvon should be rung, the length of which depends on the feast (the more important the feast is, the louder, more joyful, and longer the trezvon).
- 3.6.4 If on one day two Liturgies are served (early and late), then the peal for the early Liturgy is the same as for the later one. But at the early Liturgy, blagovest is usually shorter and not as fast or loud as for the later Liturgy, and at the Superior’s blessing, it can be made on a smaller blagovestnik, if there are several.

After the early Liturgy, usually there is no peal.

4. Specifics of Peals During Certain Divine Services of the Yearly Cycle and When Serving the Mysteries and Occasional Services

4.1 Holy Week and the Resurrection of Christ

- 4.1.1 At Matins of Great Friday, when the Twelve Gospels of the Lord’s Passion are read, besides the usual blagovest and trezvon at the beginning of Matins, blagovest should be pealed for each gospel, one strike on the largest blagovestnik for the first gospel, two strikes on the same for the second, and so on.

When Matins is concluded, and the believers are bringing their lighted candles home, ring a trezvon of one movement.

At the Royal Hours of Great Friday, the First, Third, Sixth, and Ninth Hours are served all together. For that reason, blagovest for the Royal Hours should be rung, not on the largest blagovestnik (if there are several), and afterwards, if blessed by the Superior, a short trezvon of one movement.

At the Royal Hours of Great Friday, blagovest is not rung at each Hour according to the number of hours [i.e., one stroke for the First Hour, three strokes for the Third, etc., as usual], as a rule, or as the Superior instructs.

- 4.1.2 At Vespers of Great Friday, before the bringing out of the holy Shroud, during the singing of “O Thou Who clothed thyself...”, ring a slow perezvon, striking each bell a

single time and with one stroke simultaneously on all together at the end; and when the holy Shroud is placed in the midst of the temple, then immediately a short trezvon of one or three movements, as the Superior instructs.

4.1.3 At Matins of Great Saturday, beginning with the singing of the Great Doxology and during the entire Procession with the holy Shroud around the temple (if this is done), there should be a slow perezvon made by striking each bell a single time, with one stroke on all bells together at the end, and then when the holy Shroud is brought into the temple and reaches the Royal Gate, a brief trezvon in one or three movements, as the Superior instructs.

4.1.4 On Bright Sunday [Pascha] (about 30 minutes before midnight), blagovest on the largest blagovestnik should begin for Bright Matins, and it continues until the beginning of the Procession. From the beginning of the Procession until its completion, a joyful and triumphal trezvon should be rung.

According to the Bishop's instruction, in some cities there is a 'grandfather tradition' that blagovest should not commence in parishes before that of the Cathedral.

4.1.5 For the Paschal Liturgy, a joyful blagvest, as a rule longer and louder than usual, and afterwards a trezvon in three movements.

Besides the usual peal for "It is truly meet" at the Paschal Liturgy itself, during the reading of the gospel, and quick and triumphal perezvon with seven strokes on each bell (the number seven expresses the fullness of the glory of God), which perezvon defines the preaching of the gospel of Christ in all languages. This perezvon, after the reading of the gospel should be completed by a stroke on all bells together and a short, joyful, trezvon of one movement. If the Superior instructs, a trezvon could be substituted for the aforementioned perezvon, and it should be completed with a threefold stroke on all bells together.

4.1.6 During the bright day of Pascha and during all of Bright Week, from the completion of the Liturgy until Vespers, traditionally trezvon is rung all day long, at the blessing of the Superior and under the supervision of the church Ringer (to avoid misconduct). The peal for the divine services should still be rung only by church Ringers.

4.2 Nativity of Christ [and Theophany]

4.2.1 During Royal Hours (before festal Vespers of Christmas and Theophany), the First, Third, Sixth, and Ninth Hours are served together. Therefore, for Royal Hours, blagovest is struck on the largest bell (if there are several blagovestniks), and then, as the superior instructs, a trezvon of one movement. During the Royal Hours, the individual hours are not usually rung, unless the superior instructs.

4.2.2 On the feast of Christmas— i.e., on the first day of the Feast— starting from the end of the Liturgy until Vespers, traditionally, with the blessing of the superior, trezvon should be rung all day, under the control of the ringer in charge, to avoid trouble. Nevertheless, ringing for the divine services still should be done only by the appointed ringers.

4.3 Cross-Memorial Feasts

4.3.1 At Matins on the day the Elevation of the Cross of the Lord, during Cross-Veneration Week, and on the 1st of August, the day of the Procession of the Honorable Wood of the Life-Giving Cross of the Lord, before the Cross is brought out of the altar, during the singing of the Great Magnification, perezvon should be rung five times (or as the Superior instructs) on each bell, and when the Cross is brought into the middle of the church, and is put on the analogion, a short trezvon in one or three movements, as the superior instructs. When the procession takes place, the same perezvon is rung during the whole time of the procession.

4.4 Dormition of the All-Holy Mother of God

4.4.1 At Matins on the day of the Dormition of the Holy Theotokos, before her shroud is brought out, perezvon should be rung three times, or as the superior instructs, on each bell, and when her shroud is brought into the middle of the church, a short trezvon of one or three movements should be rung, as the superior instructs. If a procession takes place, then during the whole time of the procession, the same perezvon should be rung, or otherwise as instructed by the superior.

4.5 Blessing of Water

4.5.1 During the Small Blessing of Water, a quick and joyful perezvon should be rung by pealing seven times on each bell, and when the Cross is dipped three times into the water— a trezvon in three or one movements, as the Superior instructs.

4.5.2 At the Great Blessing of Water, during the Procession, a quick and joyful perezvon should be rung by pealing seven times on each bell or, if the Superior instructs, a joyful trezvon; and when the Cross is dipped three times into the water— a trezvon in three or one movements, as the Superior instructs.

4.6 Intercessory Services

4.6.1 Before commencing a separate Intercessory Service (*Moleben*), on patronal feasts, in triumphal days, and other occasions, as the superior instructs, a short blagovest and trezvon of three movements should be rung. If the Intercessory Service is served immediately after the Liturgy or other divine service, then only a short trezvon in one movement should be rung, or as the superior instructs.

After the Intercessory Service is finished, a trezvon in one movement should be rung.

4.7 Processions

4.7.1 During the procession around the Temple, counter-clockwise according to ancient tradition, the zvon should commence when the banner-bearers appear at the exit of the church, and be completed when they re-enter the church. At the stations for prayer, usually at the four sided of the church, or at least behind the altar, the zvon ceases.

4.7.2 During the procession on feasts of triumphant grief such as the **taking out of the Cross**, the Shroud of the Lord on Great Friday, and that of the Theotokos on Dormition,

a perezvon should be rung. During other processions, a trezvon, which is considered to be a more joyful and triumphant peal, should be rung, unless the Superior instructs differently.

4.8 The Great Fast

4.8.1 Lenten Blagovest.

According to ancient tradition, on Mondays, Tuesdays, Wednesdays, Thursdays and Fridays of the Great Fast until Vespers of Great Thursday— unless one of these days happens to be the Annunciation, patronal feast, or polyeley feast— blagovest should be rung for both Small and Daily Vespers and for Matins, by striking not so quickly or loudly as usual, and on the smallest blagovestnik, if there is more than one. Trezvon should be rung with only two small [zazvonny] bells, or more if the superior instructs.

For Great Vespers, blagovest consists of 12 slow and not very loud strokes.

4.8.2 At the Lenten Hours (Third, Sixth, and Ninth), separate blagovests should be rung on the small blagovestnik, if there are several. Then, a single-movement trezvon on two small bells or with a larger number if the superior instructs.

In addition, at the Hours: Before each Hour there is another peal: strike the small blagovestnik three times before the Third Hour, six times before the Sixth Hour, nine times before the Ninth Hour; and before the canon of the Typika, twelve times. But if a polyeley feast occurs during Great Lent, then there is no such peal at the hours (i.e., no ringing of the blagovestnik at each hour).

4.9 Funerals

4.9.1 At a funeral for a layperson, on the blessing of the superior, when the casket is brought to the church, a sorrowful zvon should be rung as perebor, and when it is brought into the church, a short trezvon. After the Funeral Service, when Memory Eternal is sung three times, usually (with effort to synchronize with the singing), a short trezvon should be rung in one or three movements. When the body is brought out of the church, then again perebor is rung, finishing with a short trezvon at the departure of the hearse or, if the burial is made at a church cemetery, as the funeral procession approaches the grave. After the last farewell, when the body is lowered into the grave, usually a short trezvon is performed in one or three movements, as the superior instructs, expressing the joyful Christian faith in the resurrection of the dead person.

4.9.2 At the death of a cleric, twelve strikes on the largest blagovestnik should be rung at the church where he served, and if of a bishop, then at the belltower of his cathedral.

During the funeral procession with the body around the church, and at the burial of clergy, the same order of ringing takes place as for laypersons. The only exception is that every set of movements of perebor commences with twelve peals on the largest bell, as a sign of recognition of his apostolic service to God and the Church.

4.9.3 During the days of Bright Week (noting that on the first day of Pascha, until Vespers, burial of the dead is canonically forbidden), the burial zvon for laypersons should not be rung. But for clergy, this issue is resolved by the ruling bishop (as a rule, if ordered, perebor in this case is substituted by trezvon).

4.10 Crownings

4.10.1 After the conclusion of the Mystery of Crowning, when the newlyweds are exiting the Temple, at the blessing of the Superior, a joyful trezvon should be rung, sometimes without the largest blagovestnik, until the wedding procession is completely out of the church.

4.11 Baptisms

4.11.1 After the Mystery of Baptism is finished, when the newly baptized are leaving the baptistry, at the blessing of the Superior, a joyful trezvon should be rung, sometimes without the largest blagovestnik, for the duration indicated by the Superior.