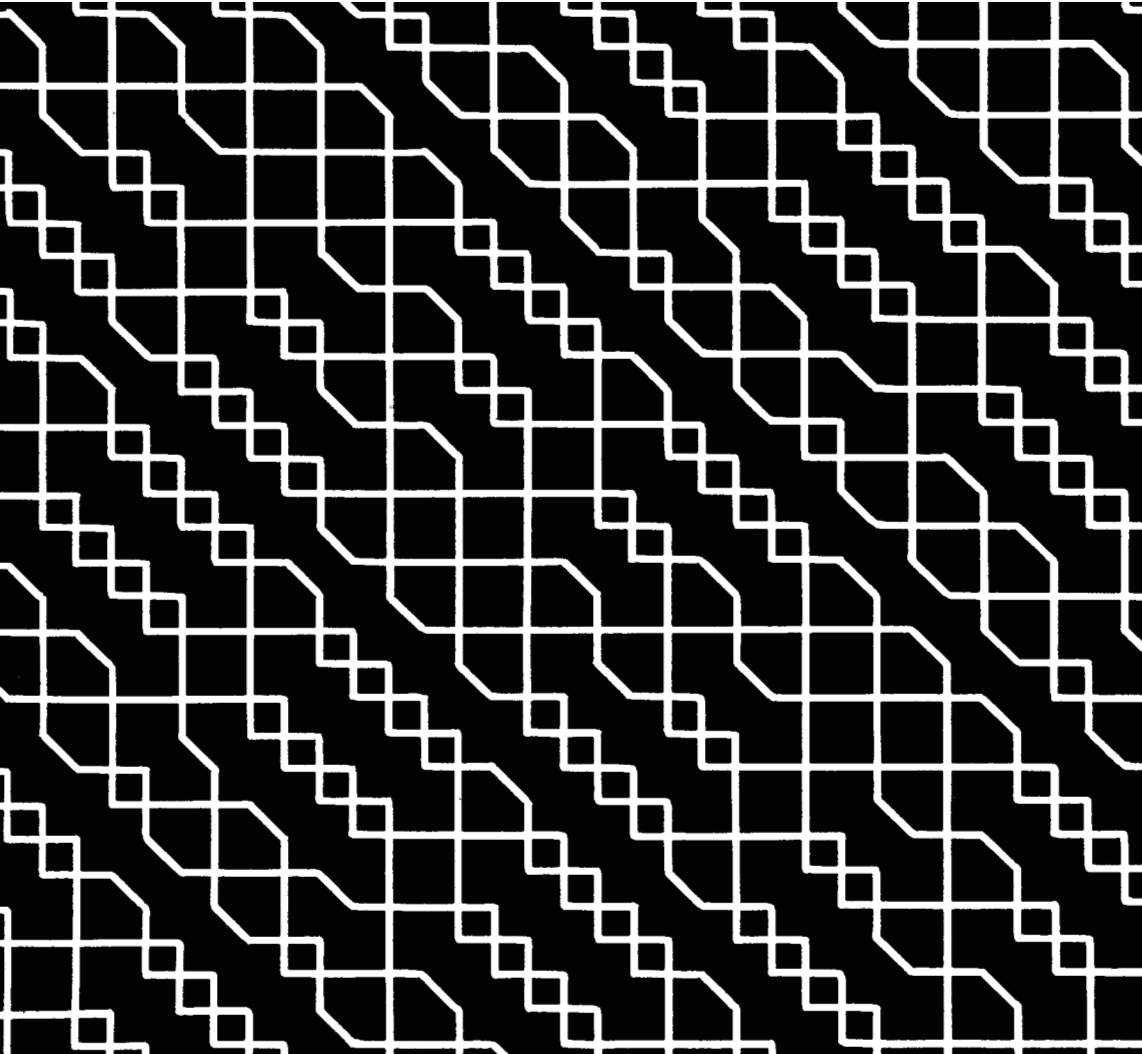


Triples and Major for Beginners



A Central Council publication

THE CENTRAL COUNCIL OF
CHURCH BELL RINGERS

**TRIPLES & MAJOR
FOR BEGINNERS**

by
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PROGRESSIVE CHANGE RINGING SERIES

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1. Introduction

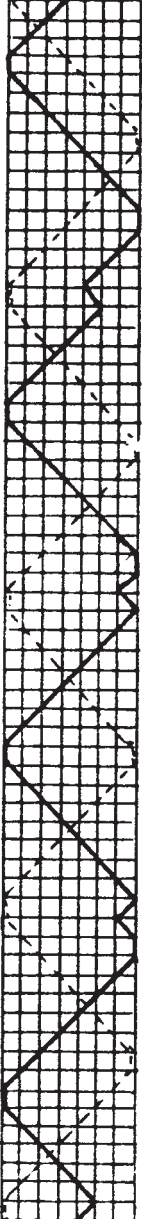
This is the fourth book in the Progressive Change Ringing series. The first, *The Beginner's Handbook*, dealt with handling a bell, plain hunting and the initial steps in change ringing. *Doubles and Minor for Beginners* explained the basic steps in ringing and took the learner through a planned series of methods up to Treble Bob Minor. *Conducting for Beginners* began with simple bob calling, and proceeded to unravel some of the mystique of conducting.

Triples and Major for Beginners is a direct sequel to *Doubles and Minor for Beginners*, and reference will be made to it from time to time. A number of the sections in it are equally applicable to this book; for instance, those on terms, learning a method, writing out touches and working out a blue line. To avoid repetition they have not been reproduced here.

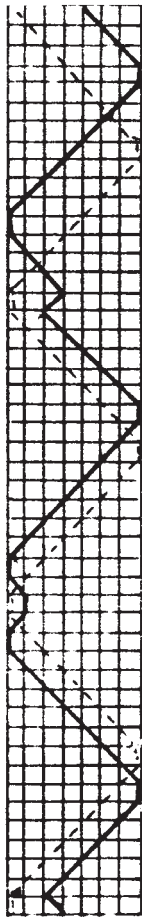
Every learner wants to progress as fast as possible, and a good tutor always plans ahead and has a programme to encourage this. The order in which the methods appear form one such scheme which has been used with success for many years.

Plain Bob Major

12345678

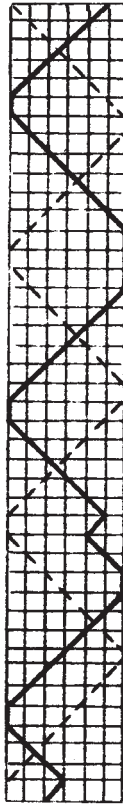


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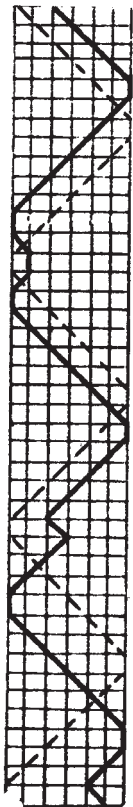


Plain Bob Triples

1234567



cont.



2. Plain Bob Major

12345678
21436587
24163857
42618375
46281735
64827153
68472513
86745231
87654321
78563412
75836142
57381624
53718264
35172846
31527486
13254768
13527486

On the left is the first lead of the plain course of Plain Bob Major. Before you learn the method you should write out the blue line. This is not as difficult as you might think; you will also find it helpful in committing it to memory.

Start by copying out the path of the second bell. You will see that it finishes in fourth's place at the end of the lead. Now go back to rounds and trace the path of the fourth bell. This finishes in sixth's place, so return to rounds and continue your blue line with the sixth.

If you carry on in this way you will find that after seven leads you will be back in second's place with the third bell and will have completed the blue line. Check this out with the one printed later in this book.

You probably noticed when writing this out that all the bells plain hunted until the treble led. Second's place is then made by one bell and all the other bells dodge. If the treble leads whilst you are hunting down to lead, then a down dodge is carried out; conversely, if you are hunting up to the back, then an up dodge is made. If you look at the blue line, you will see that the down dodges all come before the up dodges.

Plain Bob Major is a logical extension of Plain Bob Minor, and if you can ring the latter you should have no difficulty in coping with the Major once you have acquired the ropesight for the two extra bells.

The work comes in this order:

After making second's place:

Pass treble	in 7-8, dodge 3-4 down	First lead
Pass treble	in 6-7, dodge 5-6 down	Second lead
Pass treble	in 5-6, dodge 7-8 down	Third lead
Pass treble	in 4-5, dodge 7-8 up	Fourth lead
Pass treble	in 3-4, dodge 5-6 up	Fifth lead
Pass treble	in 2-3, dodge 3-4 up	Sixth lead
Pass treble	in 1-2, make second's place	Seventh lead

It is possible to make this into a circle of work as we did for Plain Bob Minor, but you should have enough experience now to visualise this from the information given above.

Note that after making second's place all the down dodges come first, followed by the up dodges in reverse order. Every time that you hunt up the place in which you pass the treble decreases by one place; from 6-7 to 5-6 for example. The effect of this is to move you to the next dodging position, i.e. from 5-6 down to 7-8 down.

As was said earlier, in Plain Bob Major all the bells plain hunt until the treble leads, when one bell makes second's place and all the other bells dodge. Too many ringers regard the dodging in Plain Bob as a mere hiccup in their plain hunting, and make no real effort to position their bell correctly in each dodge. If you wish to become a good striker then it is essential to know how to dodge properly. To explain this we need to go back to rounds ringing.

When rounds are rung perfectly, the same interval occurs between the sound of each bell, and a gap equal to the width

of one bell sounding is left at each handstroke lead. Thus on eight bells the rhythm would be:

1234567812345678 1234567812345678 1234567812345678 etc.

Ringling at an average speed of thirty changes per minute means that the time between each bell striking is only a quarter of a second. A clip of one quarter of this interval is easily discernible, so you see that it is necessary to be accurate to within one sixteenth of a second in your ringling!

In rounds, or when making a place in change ringling on eight bells, seven bells will strike before you ring again. If you are hunting up to the back or eighth's place, then eight bells will strike before your bell sounds again. This is why you hunt up slowly. If you are hunting down to lead, then only six bells will ring before your bell sounds again; this is why you hunt down to lead briskly.

Let us now examine a 3-4 down dodge. You are hunting down to lead briskly; i.e. at the third of the three paces described in the last paragraph. When you get to third's place you suddenly have to change to the slowest pace and hunt up one blow. You revert to your original speed of hunting and carry on down to lead. Expressed another way, you need to hunt down at a steady pace until you reach third's place at handstroke. Give the sally an extra pull to enable the bell to rise to fourth's place at backstroke, and then quickly check the following handstroke to get back into third's place. Your backstroke blow into second's place should also be tucked in.

All down dodges should be worked in this way, and as might be expected, up dodges are carried out in the reverse manner. For instance, to dodge 5-6 up, hunt slowly up to sixth's place, and then swiftly adjust your rope and check the bell at

backstroke. to get it into fifth's place. Let it rise into sixth's place again and carry on hunting up to the back.

You will find that Plain Bob Major is much easier to ring if you know about coursing order. Look at the lead printed at the start of this section, and observe that the bells appear at the lead in the order 2 4 6 8 7 5 3. If you write out the other leads of the plain course you will find that they remain in this cyclic order throughout. For instance, in the fourth lead it is 7 5 3 2 4 6 8 and in the sixth lead it is 6 8 7 5 3 2 4.

Let us suppose that you are ringing the fourth bell. We have just shown that the coursing order in the plain course is 2 4 6 8 7 5 3, so this means that until a bob is called you will - with one exception - always turn the second from lead, and will always be followed at lead by the sixth. You will also pass the other bells in the order 8 7 5 3. The exception arises because the treble intervenes, gradually moving backwards through the coursing order thus:

First lead	2 4 6 8 7 5 3 1
Second lead	2 4 6 8 7 5 1 3
Third lead	2 4 6 8 7 1 5 3
Fourth lead	2 4 6 8 1 7 5 3
Fifth lead	2 4 6 1 8 7 5 3
Sixth lead	2 4 1 6 8 7 5 3
Seventh lead	2 1 4 6 8 7 5 3

This is usually viewed as a circle, with the coursing order plotted clockwise around the circumference. Each lead the treble will move in an anticlockwise direction through this order.

It is worthwhile cultivating the habit of observing the coursing order. It is not so easy to spot when ringing more complex methods, but even an elementary knowledge of it will help when that awful moment arrives when you can't remember what you are supposed to be doing!

It was pointed out in Doubles and Minor for Beginners that to learn the blue line and not the effect of the calls is to know only half the method. Let us now look at the bobs and singles in Plain Bob Major. If you are a learner who views touches with some apprehension, then the good news is that the calls are exactly the same as those in Plain Bob Minor! Look at this table:

At a Plain lead	At a Bob lead	At the lead after the Bob
2nds	Run out (plain hunt till the next lead)	Make the 2nds you omitted at the bob
3-4 down	Run in (plain hunt till the next lead)	Do the 3-4 down omitted at the bob
3-4 up	Make the bob (plain hunt to 4ths place and back to lead)	5-6 down
All other dodging positions	Unaffected	As in plain course

At a Plain lead	At a Single lead	At the lead after the Single
2nds	Unaffected	3-4 down
3-4 down	Make the single (plain hunt down to 3rds place and hunt out again)	2nds
3-4 up	Make the bob (plain hunt to 4ths place and back to lead)	5-6 down
All other dodging positions	Unaffected	As in plain course

Expressing this in figures gives:

Plain lead	Bob lead	Single lead
35172846	35172846	35172846
31527486	- 31527486	S 31527486
13254768	13254768	13254768
13527486	12357486	13257486
31254768	21534768	31524768
32145678	25143678	35142678

The next step is to look at some touches: like Minor, these may be written out in two different ways. You ought to be aware of one important difference between touches of Minor and Major; in Minor the two tenors (the fifth and the sixth) are frequently parted, in Major most touches are arranged so that the two biggest bells (the seventh and the eighth) are always in the same coursing position. There are only four positions in the plain course where calls will not affect the coursing order of

the seventh and the eighth, and this touch of 240 changes has bobs at three of them.

- | | | |
|-----------|---------------|---|
| 2345678- | | At the “Wrong”, the tenor is dodging 7-8 up and the seventh 5-6 up: i.e. they are both unaffected. The call is made backstroke as the tenor reaches seventh’s place before his dodge. The seventh will be in fifth’s place before his dodge as the bob is called. |
| - 2357486 | Wrong | |
| 3728564 | | |
| 7836245 | | |
| 8674352 | | |
| 6485723 | | |
| - 6452837 | Middle | |
| 4263578 | Right or Home | |
| 2347685 | | |
| 3728456 | | |
| 7835264 | | |
| - 7856342 | Before | At the “Middle” the tenor is about to dodge 5-6 down and the bob is called at backstroke as he arrives in sixth’s place. The seventh will be dodging 7-8 down, and will be making his second blow behind at the call. |
| 8674523 | | |
| 6482735 | | |
| 4263857 | Middle | |
| 2345678 | Right or Home | |

The last call in this touch is “Before”. The tenor is about to make second’s place and runs out when the bob is called as he makes his second blow at lead. The seventh should dodge 3-4 down at the plain lead, but the bob, called when he is in fourth’s place, forces him to run in, thus keeping the tenors coursing.

The only other position in which a call keeps the relative position of the seventh and tenor unchanged is “Right”, or “Home” as it is usually called in Major . The tenor will be in its home position, or 7-8 down, and the call will be made as he does the second of his two blows behind. The seventh will be dodging 7-8 up, and the call will come as he reaches seventh’s place whilst hunting up.

The touch may also be written out in this fashion:

23456	W	B	M	H
42635	-		-	
23456			1	

This means that, starting from 2345678, bobs at Wrong (W) and Middle (M) will produce the course end 4263578. (The course end is the change produced at the end of the course.) One further bob at Before (B) will bring rounds at the next course end.

Two questions arise. Why are seven and eight not included in the course end, and why are dashes used for bobs under W and M, yet a number is used under B? The answer to the first is because calls at W, M or H, or bobs when the tenor is B, do not affect the coursing order of the seven and eight, so they will always be in seventh's and eighth's place at the course end. A dash is the conventional symbol for a bob, but a number is used under B because more than one bob may be called at this position before the next course end is produced.

Here are some simple touches:

(160)	(224)	(224)
<u>23456 W B M H</u>	<u>23456 W H</u>	<u>23456 M H</u>
23456 - 3 - -	45236 - -	64352 - -
	23456 - -	23456 - -
(240)	(240)	(240)
<u>23456 W B M</u>	<u>23456 W B M H</u>	<u>23456 W B M H</u>
35264 1	45263 1 S	64235 - - -
23456 - -	23456 - - S	23456 - 1 - -

(352)
23456 W B M H
 35264 - 1 2
 23456 - -

(464)
23456 W B M H
 35264 1
 23456 - - 3

(560)
23456 W M
 42635 - -
 Repeat four times

All of these touches have been written out with the tenor as the observation bell because composers consider that the best music is obtained when the tenors are coursing. However, you may be physically incapable of ringing the tenor and not yet skilful enough to call a touch from a non-observation bell. In this case just regard the bell you are going to ring as the tenor and call the touch, but start it at the calling position nearest to where you start in rounds. For instance, if you want to ring the third bell and call the 160 with bobs at W, B, M and H you must start with the bobs Before, because this is the first of the calling positions that you will meet. The touch would look like this when set out:

(Third observation)

23456 B M H W
 23456 3 - - -

Here are two more examples to illustrate this further. First, the 240 with singles, given earlier, but now with the fourth bell as observation, and then another 240, this time making the second the observation bell.

(Fourth observation)

2345678 M H W B
 5348627 S -
 2345678 - S 1

(Second observation)

2345678 M H W B
 2846735 - - - 1
 2345678 - - -

If you do not understand why the calling positions appear to come in a different order, or why it is necessary to include the seven and the eight in the course end, write the touch out by the lead heads as was shown earlier. This should clarify the situation!

Questions on Plain Bob Major

1. What dodge follows 5-6 down?
2. Which bell dodges 3-4 up at the end of the first lead?
3. Which bell does the fifth course down to lead in the plain course?
4. How many bells are affected by a bob?
5. How many bells are affected by a single?
6. After making thirds at a single, what would you do at the next lead?
7. Who would you expect to see dodging 7-8 up at a bob “Wrong”?
8. Why do we put a number under bobs “Before” ?
9. How many places are there in a plain course where bobs may be called without affecting the relative positions of the seventh and tenor?
10. “In the plain course the second will dodge with each of the other working bells once”. True or false?

3. Grandsire Triples

1234567
2135476
2314567
3241657
3426175
4362715
4637251
6473521
6745312
7654132
7561423
5716243
5172634
1527364
1253746

Without doubt the most widely rung seven bell method is Grandsire Triples. Fabian Stedman called it College Triples in his book, *Campanalogia*, published in 1677, but later the name was changed to conform with Grandsire Doubles, printed in Duckworth's book some nine years earlier.

Before we look at the blue line it is worthwhile pointing out that Grandsire is the odd-bell equivalent of Plain Bob. We showed in Doubles and Minor for Beginners that Grandsire Doubles was Plain Bob Minimus extended to five bells by adding a second hunt bell. Grandsire Triples is produced similarly from Plain Bob Minor, second's place turning into third's place, and the dodges moving from 3-4 and 5-6 to 4-5 and 6-7 respectively.

In Plain Bob, all the bells plain hunt until the treble leads at backstroke. The bell in second's place then stays there for another blow before leading again. This whole pull in second's place is obviously at hand and backstroke. In Grandsire Triples third's place is made when the treble moves from lead to second's place, and thus the place is made at back and handstroke. Learners who are used to ringing Plain Bob will find that the dodges seem to be the wrong way round in Grandsire. For instance, in a 4-5 up dodge you will go over your dodge bell at backstroke and cut underneath him at hand. This simple difference often confuses beginners when they start on Grandsire after learning Plain Bob.

We can now look at the blue line. The work may be written down thus:

After third's place:

Pass treble in 5-6, dodge 4-5 down	First lead
Pass treble in 4-5, dodge 6-7 down	Second lead
Pass treble in 3-4, dodge 6-7 up	Third lead
Pass treble in 2-3, dodge 4-5 up	Fourth lead
Pass treble in 1-2, make third's place	Fifth lead

As in Plain Bob, all the down dodges come first, followed by the up dodges in reverse order. As you proceed through the plain course you will pass the treble one place lower each time, and this advances you to the next dodge in the blue line.

Let us now look at the effect of the calls, They are the same as for Grandsire Doubles, and we will show them first in the form of tables:

At a Plain lead	At a Bob lead	At the lead after the Bob
In the hunt	Double dodge 4-5 down	6-7 down
4-5 up	3rds place and into the hunt	Stay in the hunt till the next call
3rds	Unaffected	4-5 down
4-5 down	Double dodge 6-7 down	6-7 up
6-7 down	Double dodge 6-7 up	4-5 up
6-7 up	Double dodge 4-5 up	3rds

At a Plain lead	At a Single lead	At the lead after the Single
In the hunt	Double dodge 4-5 down	6-7 down
4-5 up	Four blows in 3rds and back to lead	4-5 down
3rds	Two blows in 2nds and into the hunt	Stay in the hunt till the next call
4-5 down	Double dodge 6-7 down	6-7 up
6-7 down	Double dodge 6-7 up	4-5 up
6-7 up	Double dodge 4-5 up	3rds

The usual way to express the effect of a bob and a single is like this:

Plain lead	Bob lead	Single lead
7561423	7561423	7561423
5716243	- 5716243	S 5716243
5172634	5172634	5172634
1527364	1576243	1576243
1253746	1752634	1572634
2157364	7156243	5176243
2513746	7512634	5712634
5231476	5721364	7521364

At a bob in Grandsire Triples only one bell - other than the treble, of course, - remains unaffected: this is the bell making third's place. At a single all the bells do different work from what they would have done at a plain lead. However, the relationship between most of the bells remains the same; that is, the coursing order of the bells does not change unduly. Let us look at some examples. This is the coursing order of the plain course:

First lead	2	3 4 6 7 5
Second lead	2	5 3 4 6 7
Third lead	2	7 5 3 4 6
Fourth lead	2	6 7 5 3 4
Fifth lead	2	4 6 7 5 3

It is fairly easy to spot that the bell in the hunt is coursing the treble and is taken first each time, and then all the other bells work in a cyclic pattern. If you are learning to hunt the treble in Grandsire Triples it is very helpful to know which bells to follow; it can improve your ropesight considerably!

Refer now to the figures given earlier for a single and a bob. The effect of the latter on the coursing order is:

First lead	2	3 4 6 7 5
Bob at next lead	7	5 2 3 4 6

In other words, after a bob is called, the last pair of bells become the first two, and the others remain in the same order as before.

A single will produce this coursing order:

First lead	2	3 4 6 7 5
Single at next lead	5	7 2 3 4 6

Note that a single reverses the order of the last two bells, the others remaining as before.

We emphasised the value of coursing order in the previous

chapter. Refer to this again; it will help you no matter which bell you are ringing!

Before we give a selection of touches you ought to become familiar with the various calling positions. Here is a touch of 167 changes, showing how you might call it from different observation bells.

<u>234567</u>	Call 7th	Call 6th	Call 5th
- 752634	In and	Middle	Before with
- 467352	Out	Before	a double
436275			
423567			
452736			
- 674352	Before with	In and	Wrong
- 236574	a double	Out	Middle
253467			
- 742653	In	Middle	Wrong
764325			
S 357264	Out at 2 with S	Wrong with S	In with a S

The first of these calling positions is “In”. This means that the observation bell is called into the hunt with a bob, the call being made when you are in second’s place going out to dodge 4-5 up. (If the call had been “In with a Single”, you would have called the single on your handstroke blow at lead before making third’s place.)

“Out” means calling yourself out of the hunt, the bob or single being called when you are in fifth’s place hunting down to lead. “In and Out” indicates that the calls are at successive lead ends: ‘In and Out at 2” means that two leads are spent in the hunt. You normally only remain in the hunt for five leads; after this some of the changes will be repeated. “In and Out at 5” means that there will be four plain leads between calls.

A call at “Middle” is made when you are in fourth’s place going out to dodge 6-7 up; this causes you to double dodge 4-5 up instead, which is, of course, the middle dodging position! “Before” is when you hunt down before the treble, and are due to make third’s place. The bob, which leaves you unaffected, is called as you make your first blow at lead.

Sometimes you will see the expression “Before with a Double”. This simply means that you call a bob “Before”, and then another the following lead. The second call is made as you finish your whole pull in seventh’s place, and causes you to double dodge 6-7 down instead of a single dodge 4-5 down. This second calling position is also known as “Wrong’.

Only one other position remains. This is “Right” or “Home” as it is sometimes known. This is the starting position of the seventh bell, or 6-7 up. The call is made as you reach sixth’s place on your way up to dodge 6-7 down. The bob or single moves you forward to double dodge 6-7 up.

Touches of Grandsire Triples may be displayed in a number of ways. These are all the same touch of 168 changes:

(a) Call 7th - Before with Double, twice repeated.

(b) Plain, bob, bob, plain, twice repeated.

(c)	(d)	(e)	
<u>234567</u>	<u>234567</u>	<u>23456</u>	
253746	672453 2	35426	Before with Double
- 672453	346572 1	52436	Before with Double
- 346572	PL 354267 1	23456	Before with Double
354267	Repeat twice		
Repeat twice			

- (a) is simply given by the observation bell. Any additional information you may require - what the other bells will be doing at the calls, for instance - must be obtained by writing out the touch lead by lead.
- (b) gives the intervals between the plain leads and the bobs, but does not let you know where the bells will be when the calls are made. The advantage of giving touches in both of these ways is that they do not take up much space.
- (c) gives the first part of the touch by the lead heads and presumes that the conductor will be able to work out where the bells will be in the remaining two parts.
- (d) gives the leads at which bobs are called, and indicates the number of plain leads between them by the number printed on the right. Note that the plain lead to point out the course end has to be marked as such: if the touch contained a single an "S" would be used.
- (e) gives the course ends produced by the calling to the right; this layout is not usually employed for short touches.

Touches that run round at backstroke may be started at any lead in the touch. The effect of this is to give different observation bells. The following three touches are really the same as (a):

(f)	(g)	(h)
234567	234567	234567
- 752634	253746	- 752634
- 467352	275634	765423
436275	- 462375	746352
423567	- 534762	- 237546

Each to be twice repeated

The similarity between the touches can be clearly seen by looking at the various observation bells:

- (a) Call 7th - Before with Double, twice repeated.
 Call 6th - In and Out, twice repeated.
 Call 4th - Middle and Before, twice repeated.
- (f) Call 7th - In and Out, twice repeated.
 Call 6th - Middle and Before, twice repeated.
 Call 5th - Before with Double, twice repeated.
- (g) Call 6th - Before with Double, twice repeated.
 Call 4th - In and Out, twice repeated.
 Call 3rd - Middle and Before, twice repeated.
- (h) Call 5th - Before and Middle, twice repeated.
 Call 3rd - Wrong and Before, twice repeated.
 Call 2nd - Out and In, twice repeated.

Here are a few more touches, given by some of the methods explained earlier:

(111)	(111)	(209)	
<u>234567</u>	<u>234567</u>	<u>234567</u>	
253746	253746	S 572634	1
S 762453	- 672453	345267	2
S 437562	S 436572	673524	2
453276	453267	456273	1
425637	425736	674532	3
- 764325	S 764325	256374	1
S 357264	S 357264	742635	2
325476	325476	357264	2
		PL 325476	1

- (112) Bob, plain, three times repeated.
- (112) Plain, bob, three times repeated.
- (126) Single plain, single, twice repeated.

- (168) Single, plain, five times repeated.
- (168) Plain, single, five times repeated.
- (168) Call 3, 4, 5, 6 or 7 three times Home.
- (168) Call 3, 4, 5, 6 or 7 three times Wrong.
- (168) Call 3, 4, 5, 6 or 7 three times Middle.
- (210) Call 3 or 5 Wrong and Middle, repeat four times

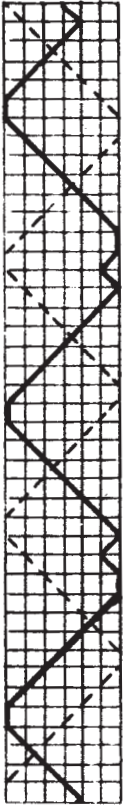
If you have a learner in the band, do call a simple touch, and not one with lots of bobs and singles. If you need to demonstrate your skill as a conductor then pick a band that can cope!

Questions an Grandsire Triples

11. Does 6-7 up follow 4-5 down?
12. Why do you need to hunt briskly down to lead yet steadily up to the back?
13. When dodging 4-5 up do you cut underneath your dodge bell at handstroke or backstroke?
14. Are your two blows when making third's place at hand and back or back and hand?
15. Do you hold up, at handstroke or backstroke when dodging 6-7 up?
16. Which bell is unaffected at a bob?
17. One bell makes long thirds at a single. What would that bell do if a bob was called instead of a single?
18. If you hunt up to the back after the treble and turn it from behind, what would you do if a bob was called the next lead?
19. Which bells do the same work at a call, no matter whether it is a bob or single?
20. A bell may only stay in the hunt for five leads at a time. Why?

Grandsire Triples

1234567



cont.

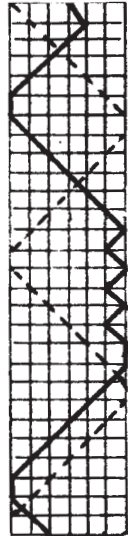


Oxford Bob Triples

1234567



cont.



4. Plain Bob Triples

1234567
2143657
2416375
4261735
4627153
6472513
6745231
7654321
7563412
5736142
5371624
3517264
3152746
1325476
1352746

In some towers, Plain Bob Triples is rung before, or sometimes even instead of, Grandsire Triples. It is generally agreed that the latter is more musical and more interesting to ring, but devotees of even-bell ringing tend to dislike dodging in 4-5 and 6-7! We offer Plain Bob Triples as an alternative to avoid getting involved in the argument!

Plain Bob Triples bears the same relationship to Doubles as Plain Bob Major does to Minor. It should not present you with any difficulty if you can ring these methods. However, If you have not yet rung Plain Bob Major, we advise you to read Chapter 2 before continuing, for much of the information given there is applicable to Triples and it will not be repeated here.

The circle of work for Plain Bob Doubles proceeded from second's place to 3-4 down, four blows behind, 3-4 up and then back to second's place. Plain Bob Triples includes dodging in 5-6 as well, so the order of the work will be:

After making second's place:

Pass treble in 6-7, dodge 3-4 down	First lead
Pass treble in 5-6, dodge 5-6 down	Second lead
Pass treble in 4-5, four blows behind	Third lead
Pass treble in 3-4, dodge 5-6 up	Fourth lead
Pass treble in 2-3, dodge 3-4 up	Fifth lead
Pass treble in 1-2, make second's place	Sixth lead

As in Plain Bob on all numbers, you plain hunt between each piece of work. Look at the blue line. You can see from this that you plain hunt as far as you can before doing the next dodge or place; if you hunted one blow further you would repeat a change already rung!

Now for some good news! Bobs and singles are exactly the same as those for Plain Bob Major, so refer to the table in Chapter 2 for these. Only the bells in second's, third's and fourth's at the lead head have their work altered by a call; all the other bells are unaffected.

Touches given for Plain Bob Major with bobs at Wrong, Middle or Home only may be used for Plain Bob Triples. Middle will be 5-6 down, Home (or Right) will be four blows behind and Wrong will be 5-6 up. For example, the touch of 224 changes with bobs at Wrong and Home will look exactly the same from the figures given, the only difference will be in the number of changes. Compare these two touches:

Plain Bob Major	Plain Bob Triples
(224)	(168)
<u>23156 W H</u>	<u>23456 W H</u>
45236 - -	45236 - -
23456 - -	23456 - -

In a similar manner the 336 of Major will be only 252 changes of Triples, and the 560 with bobs at Wrong and Middle will be 420 changes.

On the next page we give four more touches in which the work of the seventh is affected. There are only three positions when this can happen, and the seventh will either run in, run out or make the bob. Remember that your calls must come at backstroke whilst the treble is in second's place on the way down to lead. This means that if you are to run in you will have

to call the bob when you are in fourth's place before dodging 3-4 down. To make the bob you must call it when you are in third's place before dodging 3-4 up, and to run out it must be called as you lead at backstroke before making second's place.

(56)	(112)	(112)	(168)
<u>234567</u>	<u>234567</u>	<u>234567</u>	<u>234567</u>
235746 1	235746 1	235746 1	235746 1
237654 1	764532 3	376425 2	645273 4
236475 1	765243 1	745236 2	S 462357 1
234567 1	234567 3	426375 2	463725 1
		PL 234567 1	S 765243 2
			234567 3

A simple, musical touch of 252 changes, with Queens and Tittums as part ends, is obtained by calling "Bob, plain, plain, bob, plain, plain," twice repeated.

For the purpose of practice and Sunday Service ringing these four short touches may be combined with singles. If a single is substituted for the first bob in any one of them the second and the third will be reversed at the end of the touch. You can now follow this with one of the other touches, calling a single instead of the first bob, and this will reverse the second and third again, causing the bells to run round. You can, of course, repeat the touch you have already called rather than call a fresh one. By using two singles in this way you can obtain ten more touches, one of 112 changes, three of 168 changes, five of 224 changes, two of 280 changes and one of 336 changes. However, beware of using singles in this way in quarter peals: the quarters may be false.

Finally, whilst on the subject of falseness, note that all touches of Plain Bob which come round at hand are false, so, with a normal start, true touches of Plain Bob Triples with

an odd number of changes cannot be obtained. You can prove this for yourself by writing out the first lead change by change, together with the lead starting from 1325476. The latter always results in rounds, even if a call is made.

Questions on Plain Bob Triples

21. Between which two pieces of work does 5-6 up fit?
22. What dodge follows four blows behind?
23. Which bell courses down, to lead after the fifth?
24. What dodge would you be completing if you were ringing the fourth and the conductor called "This is all"?
25. What would you do if you were about to dodge 5-6 up and a bob was called?
26. Your last dodge was 3~4 up. The next lead a bob is called. What do you do?
27. What would you do the lead after making third's place at a single?
28. Is 'Middle' 5-6 up or 5-6 down?
29. Which bell is in second's place when a bob is called?
30. ' Calling a bell "four blows behind" as in Bob Doubles is also true for Bob Triples. True or false?

5. Little Bob Major

12345678
21436587
24163857
42618375
46213857
64128375
61482735
16847253
16482735

Little Bob Major is a very convenient method in a number of ways. It may be used as a stepping stone between plain and treble bob methods, and its short plain course makes it an ideal “filler” for Sunday Service ringing. The short course also means that the most musical rows may be brought up more frequently.

Before we turn to the blue line, let us examine the figures given here. The first thing to notice is that the treble has a shorter plain hunting path than in Plain Bob Major, for it only gets to fourth’s place before it returns to lead. Its second blow in fourth’s place prevents the bells above from continuing with their plain hunting, causing them to dodge in 5-6 and 7-8. When the treble returns to lead the bell it turns from lead makes second’s place, and the bells in 3-4, 5-6 and 7-8 all dodge, exactly the same as in Plain Bob Major.

Put more simply, the bells in 5-6 and 7-8 dodge when the treble is at lead or in fourth’s place, whilst the bells in 3-4 only dodge when the treble is at lead. Look now at the blue line and see the effect these dodges have on it.

The first impression is that each working bell follows a treble bob hunting course, but leads full instead of “treble bobbing” at lead. (For a full explanation of these terms see Doubles and Minor for Beginners.) A closer inspection will show that on one of the two occasions when a bell comes down to lead it omits the dodges in 3-4 down and 3-4 up.

How can we remember when to dodge in 3-4? The easiest way to remember this is to dodge in every position whenever you can, excluding 1-2, of course. If you meet the treble in 3-4 you cannot dodge with it, so you run through to the front or the back, depending on which way you are hunting. You need to be able to spot the treble though

Another method we have used before is to note where you pass the treble. In Little Bob this can only be in one of three positions when you are hunting down to lead:

Pass treble in 1-2: lead, then run out and dodge 5-6 up.

Pass treble in 2-3: lead, then dodge 3-4 up.

Pass treble in 3-4: run in and make second's place.

There is only one other position in which you strike over the treble when hunting down. If, when dodging 5-6 down, your first blow in fifth's place is over the treble, then you will have to dodge 3-4 down on the way in.

One final way of remembering when to dodge in 3-4 is to compare it with going in and out quick or slow in Stedman. You can call "Quick" 5-6 down, run in, lead, make second's place over the treble, lead again and run straight out to 5-6 up. "Slow" could be 5-6 down, 3-4 down, lead, 3-4 up and 5-6 up. A simple physical way to remember if you are quick or slow is to advance your right foot for one and your left foot for the other!

Let us now look at the effect of calls. Once again, bobs and singles are made in exactly the same way as in Plain Bob Major. At a bob:

The bell about to make second's place, runs out.

The bell about to dodge 3-4 down, runs in.

The bell about to dodge 3-4 up, hunts to fourth's place, and then returns to lead.

The work done by each bell immediately after the call differs from Plain Bob Major. The bell that runs out does make second's place the next time he comes into lead, but first he has to treble bob hunt in 5-6 and 7-8 before he can run through to lead and be turned by the treble. In a similar fashion the bell that runs in has to omit the dodge in 3-4 up and treble bobs out and in again, this time dodging in 3-4 down, unless another call is made!

The bell that makes the bob hunts to fourth's place .and returns to lead instead of dodging 3-4 up. However, he will then pass the treble in 2-3, which means he has a second opportunity to dodge 3-4 up! If another bob is called, he will make the bob for a second time. (A little thought will show that this must be the case, for the paths of the treble and the bell making the bob are mirror images of each other.)

We have already noted that Little Bob is a very useful method for Sunday Service ringing as many short touches can be obtained to fill in those odd few minutes. Several touches are given below; many more can be acquired by using touches of Plain Bob Major with calls at Wrong, Middle and Home only. These will produce touches of Little Bob of half the stated length.

(24)	(48)	(72)
<u>2345678</u>	<u>2345678</u>	<u>2345678</u>
- 8642735	- 8642735	- 8642735
- 5748362	- 5748362	- 5748362
- 2345678	S 3245678	PL 3425678
	Repeated	Twice repeated

(112)	(224)	(224)	(224)
<u>23456 W H</u>	<u>23456 W H</u>	<u>23456 M H</u>	<u>23456 W M H</u>
45236 - -	54236 - S	46352 S -	46235 - S -
23456 - -	25436 -	43652 S	32465 - S
	34256 - S	64352 -	45326 - S -
	23456 -	23456 S S	23456 - S

Questions on Little Bob Major

31. Do you double dodge in 7-8 at a bob?
32. "Always treble bob hunt in 5-6 and 7-8." Is this true for Little Bob Major?
33. If you are hunting down to lead and you meet the treble in 3~4, what do you do?
34. Do the bells come down to lead in Plain Bob coursing order in Little Bob Major?
35. If you run out at a bob, will you dodge 3-4 down on the way into lead next time?
36. The work of which bell is a mirror image of the treble's path?
37. If you dodge 3-4 down on the way into lead will you dodge 3-4 up on the way out?
38. Why is Little Bob a useful method for Sunday Service ringing?
39. All the rules for passing the treble In Plain Bob Major apply to Little Bob. True or false?
40. After making third's place at a single would you dodge in 3-4 when you came into lead the next time?

6. Oxford Bob Triples

1234567
2135476
2314567
3241576
3425167
4352617
4536271
5463721
5047312
6574132
6751423
7615243
7162534
1726543
1275634
2176543
2715634
7251643
7526134
5762314
5673241

In the late nineteenth century Oxford Bob Triples enjoyed a great deal of popularity as a method for Sunday service ringing, for it made a pleasant change from Grandsire Triples and was easy to ring. Ringers in the 1980s tend to place more emphasis on the ringing of Major, and Oxford Bob Triples has been one of the casualties. However, for a Grandsire Triples band that would like a simple alternative it is strongly recommended.

As with previous methods, let us look at the figures before proceeding to the blue line. In this case we have given the first lead and a half.

As in Grandsire, the second is in the hunt till the first call, coursing up and down behind the treble. The bell the treble turns from lead - the seventh in the lead shown - makes third's place and returns to lead, also as in Grandsire.

Look now at the third. After making third's place it returns to lead and then hunts up, turning the bell in the hunt from seventh's place. After a whole pull behind it does three dodges 6-7 down with the fourth, which naturally does three dodges 6-7 up! These bells dodge together from the time the hunt bells leave the back until they return.

Two rules for ringing Oxford Bob Triples can be gleaned from this. If you reach 6-7 and dodge, you remain there until the treble arrives and turns you from the back. Conversely, if you are not dodging in 6-7, you must not go up to the back at all that lead.

The easiest way to describe the work of all the other bells is to say that they ring Grandsire Doubles! For example:

Pass treble in 1-2, make third's place.

Pass treble in 2-3, 4-5 up, fifth's and back to lead.

Pass treble in 3-4, fifth's and 4-5 down.

These are exactly the same rules we outlined for Grandsire Doubles in Doubles and Minor for Beginners.

Finally, to complete the picture we need to show where the other bells pass the treble:

Pass treble in 4-5, three dodges 6-7 up.

Pass treble in 5-6, three dodges 6-7 down.

Pass treble in 6-7, stay in the hunt.

We advocate learning the method in this way: in our experience it is the simplest method.

You should now look at the blue line. This appears more formidable than any we have seen so far. The work seems jumbled and not in a neat and logical progression as it is in Grandsire and Plain Bob. If you decide that you **must** learn the blue line the following points may be useful:

Third's place comes between the two triple dodges in 6-7. Note that the whole pulls in seventh's place are nearest the third's; i.e. third's place comes between the up and down dodges. The two dodges in 4-5 fit between the two 6-7 dodges, with the up dodge coming first. Note that the whole pulls in fifth's follow each other; i.e. 4-5 up and fifth's; fifth's and 4-5 down. In fact, if you examine the blue line closely, you will see that you always go from a dodge to a dodge, and a

place to a place. Follow the line through to see what this means.

In touches and quarters, but not in peals, Grandsire bobs and singles are used. We will show them this time by the figures:

	6751423	6751423	6751423
Plain	7615243	- 7615243	S 7615243
	7162534	7162534	7162534
	1726543	1765243	1765243
	1275634	1672534	1762534
	2176543	6175243	7165243
	2715634	6712534	7612534
	7251643	7621543	6721543

Three bells are unaffected by a bob: the bell making third's place and the two bells dodging in 6-7. The last two are the only ones unaffected by a single. Note that the bell which dodged 4-5 up and made fifth's at the previous lead double dodges 4-5 up and makes fifth's again at a call. Successive calls mean that this work is repeated again and again. Lastly, the bells going into, and coming out of, the hunt do this in exactly the same way as they would in Grandsire Triples.

Oxford Bob Triples is a very musical method, and a large number of unusual touches may be obtained. Here are a few examples:

(111)	(112)	(112)	(112)
<u>234567</u>	<u>234567</u>	<u>234567</u>	<u>234567</u>
672534 1	S 762534 1	S 762534 1	S 762534 1
S 436572 1	347562 1	347562 1	S 437562 1
364725 2	S 263547 1	473625 2	624537 1
PL 325476 4	PL 275463 1	S 234567 4	246375 2
	Repeated		PL 234567 3

(125)	(126)	(140)	(140)
<u>234567</u>	<u>234567</u>	<u>224567</u>	<u>234567</u>
672534 1	S 762534 1	S 572346 3	S 762534 1
346572 1	S 437562 1	S 645372 1	347562 1
PL 325746 1	S 264537 1	726345 1	623547 1
Repeat twice	S 732564 1	S 467532 4	346752 4
	267453 4	S 234567 1	S 253746 1
	PL 234567 1		PL 234567 2

(168)	(168)	(168)	(168)
<u>234567</u>	<u>234567</u>	<u>234567</u>	<u>234567</u>
672534 1	672534 1	S 762534 1	S 432675 2
346572 1	PL 623745 2	PL 745362 1	
PL 325746 1		Repeat five times	
Repeat three times			

(168)	(168)	(168)	(210)
<u>234567</u>	<u>234567</u>	<u>234567</u>	<u>234567</u>
672534 1	572534 1	S 432675 2	672534 1
346572 1	456723 3	S 574632 1	346572 1
PL 367425 2		PL 526374 1	PL 354267 3

Each one to be repeated twice

Questions on Oxford Bob Triples

41. You have forgotten how many dodges you have done in 6-7. How will you know when to come down to lead?
42. What does “dodge to dodge, place to place” mean in Oxford Bob Triples?
43. If you are going out to dodge 4~5 up, what do you do if a bob is called?
44. A bob is called the lead after you have dodged 4~5 up. What will you do?
45. You dodged 6-7 down at the last call. What should you do if a bob is called the next lead?
46. How can Grandsire Doubles help you to ring Oxford Bob Triples?

7. Stedman Triples

1234567
2135476
2314567
3241657
2346175
2431657 Slow
4236175
4321657 six
3426175!
4362715
4637251
6432715 Quick
6347251
3642715 six
3467251
4376521

Stedman Triples is one of the most widely rung methods on seven bells. It is popular for several reasons: first, it produces some excellent musical touches, secondly, it extends easily to all odd numbers of bells, and thirdly, although relatively simple, it can catch out the most experienced ringer at times!

The basis of Stedman on all numbers of bells is plain hunting on three bells. Quick sixes contain only forward hunting. In these the leading is always right, or at hand and back. Slow sixes have the leading at back stroke and handstroke, or wrong. This may be seen by referring to the part of the plain course shown above, remembering that the rounds at the start are at backstroke. The second, third and fourth are plain hunting in the slow six, the second and the fourth leading wrong. In the quick six the four, six and three plain hunt, but this time the leading is all at hand and backstroke, or right. The pairs of bells above third's place merely double dodge.

Expressed this way Stedman sounds comparatively easy! However, you are advised to learn the blue line, and this may be divided conveniently into the three parts, dodging, quick work and slow work.

The dodging is carried out in 4-5 and 6-7. , After a bell leaves the front it double dodges in 4-5 up, double dodges in 6-7 up, lies behind, double dodges in 6-7 down, double dodges in 4-5 down and returns to the front.

Quick work is simply plain hunting. The bell leaves the dodging, plain hunts into lead, leads a whole pull right and plain hunts out again. The treble plain hunts in a similar way to this in Grandsire Triples.

Before we start to learn the slow work we must learn the correct terms. Stedman has a set of its own, and you will find it necessary to learn these thoroughly before attempting to ring the method. Don't be deluded into ignoring them; one day you'll find yourself in hot water with an irascible conductor!

There are only four terms that you must know. These are: first whole turn, last whole turn, first half turn, second half turn. Occasionally other expressions are used; we will point these out later.

First whole turn is made up of two whole pulls at lead joined by one blow in second's place. You first lead a whole pull wrong, that is, at backstroke and handstroke, make one blow in second's place and lead a whole pull right, or at hand and back. Last whole turn is the reverse of this; in other words, a whole pull right, one blow in second's and a whole pull wrong. The expression second whole turn is sometimes used for last whole turn.

First half turn is one blow at lead; this is always at handstroke. An alternative term is one blow right. The second half turn, otherwise known as last half turn or one blow wrong, is one backstroke blow at lead.

Once you have grasped these terms, we can put the slow work together. The link between each of them is third's place, thus:

Third's, first whole turn, third's, first half turn,
third's, second half turn, third's, last whole turn,
third's and out.

Note that the whole pulls in third's place alternate between being right and wrong. On the way into the slow the first set of third 's place is made at hand and back, the second is at back and hand, and so on. This sometimes confuses people who are used to ringing Grandsire.

Let us now set out the work of the slow in full. After leaving the dodging in 4-5 make third's place, lead a whole pull wrong, one blow in second's place and a whole pull right. Third's (this time at back and hand), one blow right; third's (at hand and back) and one blow wrong. Third's again (back and hand), lead a whole pull right, one in second's place, whole pull wrong, third's, (hand and back) and out to dodging in 4-5 up.

We can now put the blue line together. The dodging is inserted between the quick and the slow work, giving dodging, quick work, dodging. slow work, and so back to the beginning again. Check this now with the blue line.

Many ringers find it difficult to remember whether they are due to go in quick or slow. The only infallible rule is to remember which way you went out last time and go in the opposite way, although an odd number of bobs whilst you are dodging in 6-7 will reverse this! Some people wait until they reach third's place going in, and then watch to see if the bell they have just struck over wants to hunt up over them. If it does, it means that they must go in quick; if they have to wait and make a second ' blow in third's place whilst the bells below change, then they must go in slow. This is not a good method: it leads to bad striking and often causes touches to fire out.

A more satisfactory method is to find your course bell and go in the opposite way to him. Your course bell is the bell you dodge with in 6-7 up, and which will dodge in 4-5 down when you are dodging 6-7 down. When you get to 4-5, if your first

blow in fourth's place is over your course bell you will go in quick; if your last blow in fourth's place is over him you will go in slow.

There are a number of places in Stedman where beginners tend to go wrong. It is very tempting in your last whole turn to lead a whole pull right and then hunt out without returning to lead for your whole pull wrong! Another common fault is to forget to make third's place when leaving the slow work. However, most of the sloppy ringing associated with Stedman can be attributed to holding up the backstroke leads: they must be tucked in. Backward hunting is a good exercise for learning how to do this. In this, the bells go into changes at backstroke instead of at hand. An alternative way is to start at handstroke as usual, but to let the odd bells hunt down and the even bells up, thus:

1234567
 1325476
 3152746 and so on.

Let us now look at the calls. In Doubles and Minor for Beginners we showed that only singles were required to give an extent of Stedman Doubles. In Stedman on all other number of bells both bobs and singles are used.

	3241657	3241657	3241657
	2346175	2346175	2346175
	2431657	2431657	2431657
	4236175	4236175	4236175
Plain	4321657	- 4321657	S 4321657
	<u>3426175</u>	<u>3426175</u>	<u>3426175</u>
	4362715	4362157	4362175
	4637251	4631275	4631257
	6432715	6432157	6432175
	6347251	6341275	6341257
	3642715	3642157	3642175
	<u>3467251</u>	<u>3461275</u>	<u>3461257</u>

Only the bells in fifth's, sixth's and seventh's place are affected by calls. At both a bob and a single the bell double dodging 4-5 up makes fifth's place, double dodges 4-5 down and then returns to lead, going in the opposite way to which it came out. A little thought will show that this bell has simply rung Stedman Doubles!

The two bells in 6-7 make three extra dodges. Think of the first of these dodges as for the bob, and the other two for starting your work behind again. In other words, the bell double dodging 6-7 down will do three more dodges 6-7 down and then move to 4-5 down. The bell double dodging 6-7 up will dodge three more times in 6-7 up and then lie behind and double dodge 6-7 down. If the conductor only calls one bob then both bells will go into lead the same way as they came out; that is, the bell which came out slow will go in slow, and the one which came out quick will return in quick.

Suppose, however, that another bob is called immediately after the first? Do not panic! All you need do is return to the start of the last paragraph; that is, dodge three more times. If another bob follows, then do three more dodges, and add three more dodges for each succeeding bob. What you must remember to do, is to count the number of bobs. An odd number of bobs will send you back to lead the same way as you came out; an even number will return you the opposite way.

Let us look briefly at singles. Although they are not rung so frequently as bobs, they are, in reality, much simpler. We mentioned earlier that the bell in 4-5 up did the same work at both a bob and a single; that is, make the bob. The work of the bell double dodging 6-7 up is not affected by a single. The bell double dodging 6-7 down completes his double dodge, make sixth's place over the bell making the bob, and then double dodges 6-7 up again. Both bells go in the opposite way to which they came out.

The calling of Stedman Triples is beyond the scope of this book for beginners. Stedman is a principle, and, as was pointed out at the start of this chapter, is divided into sixes. Calls may come at any six end, so there are fourteen different calling positions in the plain course. To call touches the conductor will need to know where all of these are. The situation is complicated by the fact that although the positions are numbered one to fourteen, some of them are grouped together in certain touches and given letters to indicate pairs of bobs! If you would like to know more about conducting Stedman Triples you should obtain the Central Council leaflet, *Conducting Stedman Triples*, by Wilfrid F Moreton.

Questions an Stedman Triples

47. Which way do you strike at lead in your first half turn, right or wrong?
48. What follows last whole turn?
49. When you go in quick do you lead a whole pull right or a whole pull wrong?
50. Is third's place made at hand and back, or back and hand, when going in slow?
51. What is the alternative name for one blow at hand?
52. In your first whole turn, would you lead right or wrong when you first got to lead?
53. When you are dodging 6-7 up, how many more dodges will you do if a bob is called?
54. Why is making the bob like ringing Stedman Doubles?
55. If you have left the slow work and have been kept behind at a bob, which way will you go in next time?
56. Is fifth's place made at a single?
57. How many bells are affected by a single?
58. How many bells are affected by a bob?
59. How many calling positions are there in Triples?

8. Double Norwich Court Bob Major

12345678
21436587
24135678
42316587
24361578
42635187
24365817
42638571
46283751
64827315
46287135
64821753
46812735
64187253
61482735
16847253
18674523

At one time Double Norwich was very popular, and was used extensively as a link between Plain Bob and more advanced methods. The enthusiasm for Surprise ringing that has overtaken the Exercise since the Second World War has led to it virtually becoming obsolete except in some small pockets of resistance around the country. It is a pity that this has happened, for besides being very musical, it contains a number of features which make it excellent for teaching purposes.

As its name implies, it is a double plain method with Court places. “Double” means that the work below fourth’s is a mirror image of the work above fifth’s place in addition to the blue line being symmetrical about a central point. In “Court” places you always make the place furthest away in the direction in which you are hunting, and then step back and make another place before continuing. For instance, if you were leaving the lead, you could make fourth’s and then third’s place before hunting up. Places alternatively could be made in sixth’s and fifth’s, of course.

Finally, Double Norwich is a plain method, so the treble has a plain hunting path. Beware, however, of placing a learner on this bell: they will find the ropesight when hunting down to lead quite difficult.

You can learn Double Norwich by remembering the blue line in the same way as we did Plain Bob and Grandsire. However, if these are the only methods you can ring you will find this a daunting task. Some people find it easier to learn this jingle:

First, treble bob, last, near, full, far; repeated.

To turn this into a blue line we must know what each expression means. Thus:

First Whole pull (at lead or lie), double dodge.

Last Double dodge, whole pull (at lead or lie).

Full Double dodge, whole pull (at lead or lie),
double dodge.

Treble bob Treble bob hunt either up or down in 3-4
and 5-6.

Near Court places followed by a dodge. They are
made in the closest dodging position to
your current position. For instance, if you
are on the front, near places are made in
3-4 (fourth's, third's and 3-4 up); if you
are on the back, they are in 5-6 (fifth's,
sixth's, 5-6 down).

Far A dodge, followed by Court places, always
made in the furthest dodging position. For
example, if you are in 1-2, then places are
made in 5-6 (5-6 up, sixth's, fifth's); if
you are in 7-8, they are made in 3-4 (3-4
down, third's, fourth's and in).

Refer to the lead given earlier. The second starts off with First work, followed by Treble bob. It then becomes seventh's place bell (i.e. the seventh) and this bell does Last work and Near places. Fourth's place bell now takes over and does Full work before becoming fifth's place bell and making Far places. It then starts the repeat by going up to the back with First, becomes the sixth and carries on with Treble bob (only down this time) and then Last work. The third does Near places,

followed by Full which the eighth completes, and then ends the course with Far places before becoming second's place bell again.

This last paragraph has used a lot of words to describe the simple phrase: First, treble bob, last, near, full, far; repeated. Spend a little time on sorting this out in your own mind; you will find it worthwhile.

Here are a few points to note. When doing First work you **always** turn the treble from the lead or the back. Conversely, when doing Last work the treble will always turn **you** from the lead or the back. In Treble bob either up or down you always pass the treble in 4-5. In Full you will pass the treble in the penultimate place **before** and **after** the work (i.e. in 2-3 or 6-7). Near and Far places are always made around the treble (i.e. after the first place you always step **over** or **under** the treble). You **only** dodge with your course bell and your after bell on the front and the back. When you make places, the bell that you dodge with is doing Treble bob. Finally, beware of making second's place over the treble: It's very tempting if you are used to ringing Plain Bob!

Double Norwich is an eighth's place method. This means that eighth's place is made when the treble leads, unlike Plain Bob, when a bell makes second's place. We saw in Plain Bob that calls affected the work of the bells in second's, third's and fourth's place. In Double Norwich they affect the bells in sixth's, seventh's and eighth's place.

64187253	64187253	64187253
Plain 61482735	- 61482735	S 61482735
16847253	16847253	16847253
18674523	18674235	18674253
81765432	81762453	81762435
87164523	87164235	87164253

You can see from these figures of a call made at the end of the first lead that the three bells affected (2, 3 and 5) are doing Treble bob, Full and First work respectively. Let us express the results of these calls in words:

Plain lead	Bob lead	Single lead
<i>Treble bob</i>	Make the bob (6ths place) and <i>Treble bob</i> down	As for a bob
<i>Full</i>	Three extra dodges and down to <i>Near</i> places	Unaffected
<i>First</i>	Three extra dodges and down to <i>Far</i> places	Make the single (7ths place) Begin <i>Last</i> work and down to <i>Near</i> places

Some ringers prefer to remember that a bob causes the two bells in 7-8 to do an extra dodge and then take up the work of the seven and eight, i.e. Last and Full respectively. Making the bob may be regarded as starting with First work, treble bob hunting out to sixth's place and treble bob hunting back in again to Last work. Note that a single only disturbs two bells: the bell doing Full is unaffected. Another point to watch is that the bell making the single does its two blows in sixth's place over the same bell, i.e. the one making the bob. Another way is to think of the calls as akin to those in Stedman; the bobs and singles are very similar.

In Plain Bob Major we saw that bobs could be called in four positions without altering the relative positions of the seventh and tenor. These were labelled 'Wrong, Before, Middle and Home'. Double Norwich, being an eighth's place method, has an entirely different system! Each lead is numbered, and calls may be made at leads one, four, five or six without disturbing

the relative positions of the two back bells. Let us look at where the calls should be made if you are ringing the tenor.

- One A bob or a single here is called as the tenor makes its second blow in fourth's place after Far places in 3-4.
- Four Call the bob or single as the tenor completes Near places from the back, i.e. as you hold up in sixth's place after your dodge.
- Five Only bobs may be called at five, otherwise they would change the positions of the seven and tenor. Call the bob as you complete your First work behind, i.e. as you lift the tenor into eighth's place after your double dodge. You will have to do three more dodges and then go down to Far places. A bob at five shortens the course by two leads.
- Six Call the bob or single as you make your back stroke blow at lead after completing Last work, i.e. as the treble turns you from lead.

Let us now look at some touches.

(192)	(192)	(224)	(224)
<u>2345678</u>	<u>2345678</u>	<u>2345678</u>	<u>2345678</u>
- 8674235	8674523	- 8674235	8674523
5237486	3527486	5237486	3527486
6483752	6482735	6483752	6482735
2758364	- 5738642	2758364	- 5738642
- 4365278	2643857	4365827	2643857
8276543	7854326	- 7826435	- 7854263
3547682	6325478	5432678	3265478
2684735	- 8472635		
- 5738264	5637284	Each once repeated	
4263857	4283756		
7856342	6758342		
2345678	- 2345678		

Writing out touches by the lead heads is invaluable for noting which bells will be affected by the calls. However, it is a lengthy process, and touches may be expressed more simply by the course ends. Here are the same four touches, expressed in this way:

(192)	(192)	(224)	(224)
<u>23456</u> <u>1</u> <u>4</u> <u>5</u>	<u>23456</u> <u>1</u> <u>4</u> <u>5</u>	<u>23456</u> <u>1</u> <u>4</u> <u>6</u>	<u>23456</u> <u>1</u> <u>4</u> <u>6</u>
43652 - -	63254 - -	54326 - -	32654 - -
23456 - -	23456 - -	Each once repeated	

The first touch shows that bobs are to be called when the tenor is in positions one and five in the first course, and at four in the next course. Referring to the same touch written out by the lead heads we can see that the second is called to make the bob three times, that is, it is in sixth's place each time a bob is called. This gives us an alternative way of calling this touch. In a similar way, the second touch may be remembered by noticing that the sixth makes the bob three times.

Some of the next touches contain singles:

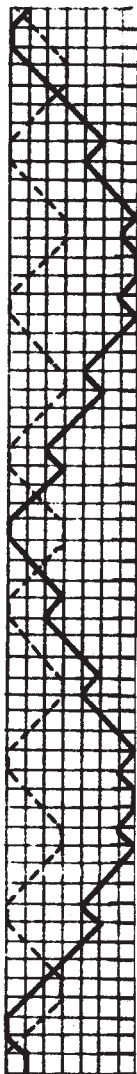
(192)	(224)	(224)	(240)
<u>23456</u> <u>1</u> <u>4</u> <u>5</u>	<u>23456</u> <u>1</u> <u>4</u> <u>6</u>	<u>23456</u> <u>4</u> <u>6</u>	<u>23456</u> <u>1</u> <u>4</u> <u>5</u>
65423 - S	54326 - -	62354 - S	36452 - - -
23456 S - -	23456 S S	23456 S -	62453 - - -
			23456 - - -
(240)	(240)	(304)	
<u>23456</u> <u>1</u> <u>5</u>	<u>23456</u> <u>1</u> <u>4</u> <u>5</u>	<u>23456</u> <u>1</u> <u>4</u> <u>5</u> <u>6</u>	
43652 - -	42635 - -	34256 - -	
63254 - -	65423 S -	62453 S S	
23456 - -	23456 S - -	23456 - - -	

Questions on Double Norwich Court Bob Major

60. Does the treble strike over the bells in the same order when hunting down to lead as it does when hunting up to the back?
61. Which bell passes through your Court places?
62. If the treble turns you from lead, what work will you do next?
63. If you are ringing the fourth, which bell will you dodge 7-8 up with in a plain course?
64. You have just completed Far places from the back when the conductor calls "This is all". Which bell are you ringing?
65. A bob is called as you pass the treble in 2-3 having completed Full work at lead. Are you affected?
66. The work of which bell is affected by a bob but not by a single?
67. When can you go from First work at lead to Last work at lead without making any places?
68. If you have turned the treble from the back, what will you do if a bob is called?
69. You have passed the treble in 6-7 and are merrily dodging in 7-8 when a single is called. What should you do?

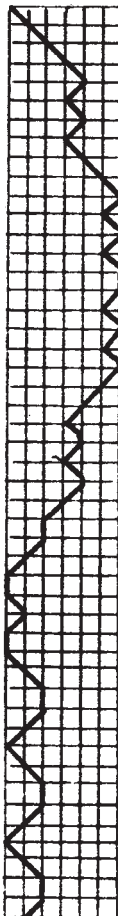
Little Bob Major

12345678

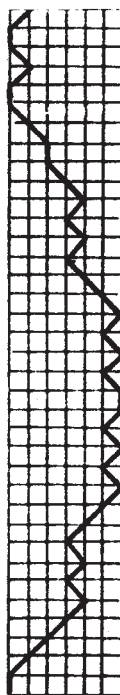


Stedman Triples

1234567



cont.



9. Kent Treble Bob Major

12345678
21346587
12435678
21436587
24163857
42618375
42163857
24618375
26481735
62847153
62481735
26847153
28674513
82765431
82674513
28765431
27856341
72583614
72856341
27583614
25738164
52371846
52738164
25371846
23517486
32154768
32517486
23154768
21345678
12346587
21435678
12436587
14263857

In earlier times Kent was rung extensively, and was regarded as the standard major method after Plain Bob. Since the 1950's it has become less popular, and is used in fewer towers as a link between plain methods and surprise. This is regrettable, for it has much to offer and beginners ought to add it to their repertoire.

Ringling Kent should present you with few problems if you can treble bob hunt. A glance at the blue line will show you that Kent consists mainly of treble bob hunting with several important differences. What are these, and how can we remember them?

Let us look first at the bell in the slow; the second in the first lead of the plain course. This bell dodges with the treble, and then makes second's place over all the other working bells, taking them in Plain Bob coursing order, 4 6 8 7 5 3. The treble will be the next bell down, and it dodges with the second, which then leaves the slow work.

Now look at the remainder of the plain course. If you visualise the places in 3-4 as dodges, the whole of the blue line will be transformed into treble bob hunting, apart from the fact that you only lead a whole pull, and never dodge at lead. A few moments thought will show that this must be the case, for the work of the slow bell prevents it.

The problem now is to know when to dodge in 3-4 and when to make places. For this you turn to your old friend, the treble. You may hear more experienced ringers say that the golden rule for ringing Kent is: Always dodge in 3-4 unless the treble is below you. How can you apply this rule if your ropesight is poor?

Look first at the bell leaving the slow. This dodges with the treble, and then goes into 3-4, leaving the treble on the front. In other words, the treble is below you, and you are in 3-4, so you make places and do not dodge. You remember from the blue line that the next time you go out you will have to make places again, so the treble will remind you of this when you pass it in 2-3. You actually strike your first blow in third's place over the treble.

You now do lots of treble bob hunting - pass one bell, dodge with the next - until you pass the treble in 6-7 on your way out to treble bob behind. As you dodge on your way down to lead the treble will be below you, so you have to make places in 3-4. The next time you go out you will dodge with the treble in 7-8 up, and then follow him down to lead, so you make places in 3-4 again, and after dodging with him at lead, go into the slow.

This is the easy way to ring Kent, and it is the method practised by most experienced ringers. You may think that, as a beginner on eight bells, you will have difficulty in noting where you pass the treble. Look once more at the blue line. You will observe that, at the end of the first lead, when you leave the slow you dodge with the treble in 1-2. In the second lead you pass it in 2-3 on the way out. On both of these occasions you will make places out as we mentioned earlier. In the third lead you dodge with the treble in 3-4, and the fourth lead pass it in 4-5. The fifth lead you dodge with it in 5-6, and the sixth lead pass it in 6-7.

This is the lead where you make places in for the first time. In the final lead you dodge with the treble in 7-8, and make places into the slow work. In other words, you have moved the position in which you pass, or dodge with the treble, one place higher each successive lead.

The places in 3-4 are made wrong; that is, at back and hand rather than right, or hand and back. It is most important that you control the speed of your bell when making places. When hunting down, you must tuck your bell in quickly at backstroke when you get to fourth's place, holding up at handstroke for your second blow there. You then pull swiftly into third's place at backstroke, and then ring slowly over the treble for your handstroke blow in third's. Smartly pull in your bell once again into second's place, and then lead.

Places out will be the reverse of this. You pass the treble in 2-3, so your first blow in third's place will be over this bell at backstroke. Your second blow in third's will need to be tucked in, and then you hold up at backstroke to move into fourth's place. Pull in at handstroke for your second blow in this position, and then hunt up into 5-6. Probably the most common fault in ringing Kent is the slurred place-making which results from slipshod working of the bells in 3-4.

These hints may help you when you first start to ring Kent:

It is very easy to forget to dodge with the treble after making your second set of places in.

You will always dodge with the same bell in the same position, unless that bell is in the slow, when you dodge with the treble instead.

It is the bell in the slow that controls the rhythm; take care when you lead.

The bells all the way through the course follow plain bob coursing order.

A bob in Kent affects the work of all but two of the bells. These are the bells going into, and coming out of, the slow.

Examine these figures:

	23154768	23154768
	21345678.	21345678
	12346587	12346587
Plain	21435678	- 21435678
	12436587	12436587
	14263857	14235678
	41268375	41236587
	14623857	14325678
	41628375	41326587
	46182735	43162857

The second and the fourth are not affected by the bob, going in and out of the slow as they would at a plain lead. The bell making its second set of places out, the third in this example, stops going out when the bob is called, turns round and makes places in again. So, at a bob, the bell that passes the treble in 2-3, makes third's, long fourth's, third's and returns to lead again, passing the treble in 2-3 on the way in. The next time it comes down from the back it will make places in, dodge with the treble and go into the slow.

All the bells above fourth's place have to dodge when a bob is called, and then start off the new lead with another dodge. They have just completed a dodge when a bob is called, so this means that they dodge three times altogether. In this example the fifth dodges three times 5-6 up, the sixth three times 5-6 down, the seventh three times in 7-8 up and the tenor three times in 7-8 down.

You may have noticed from these figures that the bob causes the back four bells to ring the previous lead over again. Kent is known as an extending lead method, and because of this short touches are difficult to obtain.

“Three leads of Kent” is often called for at practices. If you ring the 5, 6, 7 or tenor for this you will ring one lead three times; those who ring the 2, 3 or 4 will go in and out of the slow, and also make the bob.

Only three short touches of Kent are given here. They are all 288 changes in length, and are all variations of the same touch.

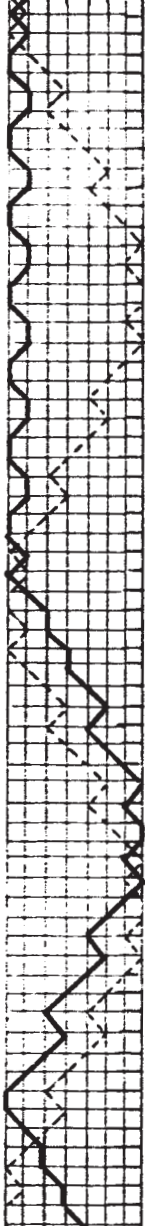
- (288) Call the second to make three bobs.
- (288) Call the third to make three bobs.
- (288) Call the fourth to make three bobs.

Questions on Kent Treble Bob Major

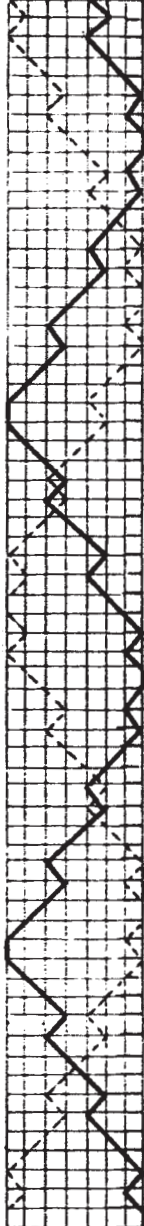
- 70. Which way are the places in 3-4 made, right or wrong?
- 71. What is the general rule for treble bob hunting?
- 72. How many times will you make second's place when you are in the slow?
- 73. If you are ringing the fourth, in what order will the bells arrive on the front when you are in the slow?
- 74. If you are ringing the sixth, which bells will you dodge with in 5-6 down during a plain course.?
- 75. You are not ringing the treble, but have just dodged 1-2 up. What do you do next?
- 76. If you pass the treble in 6-7 on your way out, will you make places into the slow on your way down?
- 77. How many blows would you make in fourth's place when making the bob?
- 78. You are dodging 5-6 down when a bob is called. What do you do?
- 79. How many bells are unaffected at a bob?

Kent Treble Bob Major

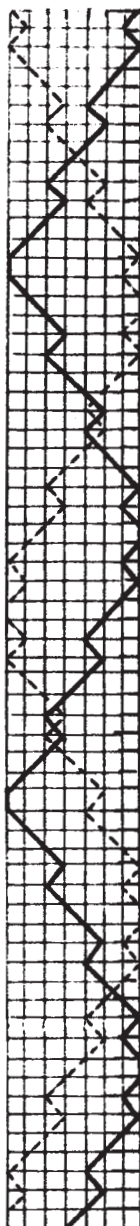
12345678



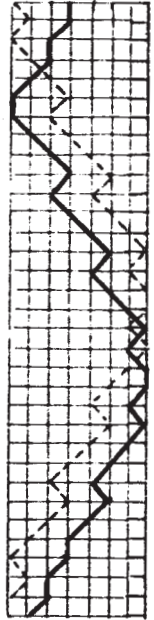
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cont.



10. Erin Triples

1234567
2143657
1246375
1423657
4126375
4213657
2416375
4261735
2467153
2641735

Like Stedman, Erin Triples is a principle: in other words, all the bells do the same work. It is not as interesting to ring as Stedman, for it only has slow work on the front, but it does have the advantage of simplicity. The fact that it has a short course means that, like Little Bob Major, musical touches are easily obtained within a relatively small number of changes.

The dodging in 4-5 and 6-7 is exactly like Stedman Triples. (If you want to refresh your memory, refer to chapter seven.) There is no quick work, so it is only the slow work that you will have to learn. This is fairly simple, and consists of:

Third's, lead and dodge 1-2, third's, dodge 1-2 and lead, third's and out.

Bobs and singles are made as in Stedman. As with that method, no touches are given here, for by the time beginners are capable of calling Erin Triples they will be able to work them out for themselves!

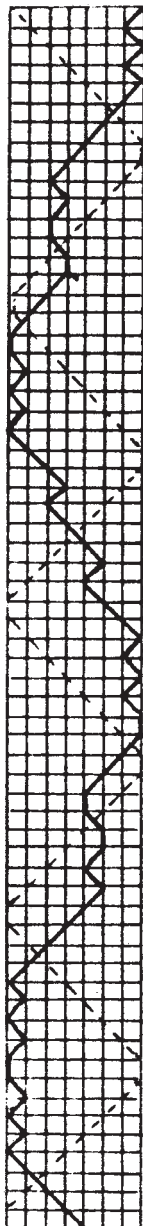
Questions on Erin Triples

80. After making third's place on the way into lead, will your whole pull at lead be right or wrong?
81. How many extra dodges will you do in 6-7 at a bob?
82. In Stedman you count the bobs when you are in 6-7. Why is this unnecessary in Erin Triples?

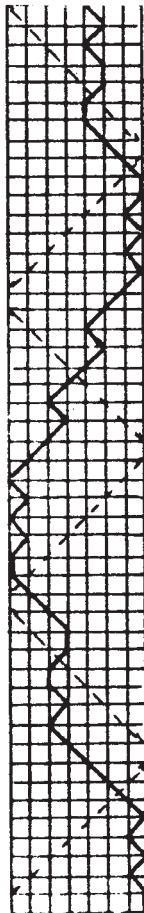
Double Norwich Court Bob Major

Erin Triples

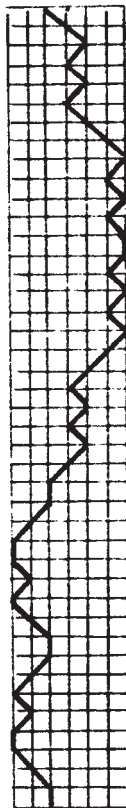
12345678



cont.



1234567



11. Answers to Questions

- 1 . 7-8 down.
2. The fifth.
3. The seventh.
4. Three.
5. Two.
6. Second's place.
7. The tenor.
8. Because more than one bob may be called in this position before the next course end is reached.
9. Four.
10. True.
11. No!
12. Because fewer bells sound between successive blows of your bell when you hunt down than when you hunt up.
13. Backstroke.
14. Back and hand.
15. Backstroke.
16. The bell making third's place.
17. Go into the hunt.
18. Come out of the hunt and double dodge 4-5 down.
19. The bell coming out of the hunt, and the bells that would dodge 4-5 down, 5-7 down and 6-7 up at the plain lead. (They will double dodge 6-7 down, 6-7 up and 4-5 up respectively.)
20. If it stayed in for more than five leads then some of the changes would be repeated.
21. Between four blows behind and 3-4 up.
22. 5-6 up.
23. The third.
24. 3-4 down.
25. You are unaffected.
26. Run out.
27. Make second's place.
28. 5-6 down.

29. The treble!
30. True.
31. No!
32. Yes.
33. Run in and make second's place.
34. Yes.
35. No.
36. The bell making the bob.
37. Yes.
38. It has a short course, which makes it useful for short touches, and also means that musical changes may be reached more easily.
39. Not ALL of them, for the treble never gets above fourth's place!
40. No.
41. The treble will turn you from the back.
42. If you have dodged 6-7 down, that is, your dodge was after your whole pull behind, then your next dodge will be 4-5 up, that is, your dodge will come before your whole pull in fifth's place. Your next dodge will be a down dodge, (4-5 down) , so you will make a place before you dodge; i.e. place to place.
43. Go in the hunt.
44. Double dodge 4-5 up.
45. Go into the hunt.
46. Ring Grandsire Doubles by where you pass the treble: If you pass the treble in 5-6 or 6-7 then dodge three times in 6-7.
47. At handstroke.
48. Third's place, and out to double dodge 4-5 up.
49. Whole pull right.
50. Hand and back.
51. First half turn.
52. Wrong.
53. Another three for every bob.

54. After double dodging 4-5 up, fifth's place is made, and then two dodges 4-5 down before returning to the lead.
55. The same way as you came out.
56. Yes: it is the bell making the bob.
57. Two.
58. Three.
59. Fourteen in Stedman Triples.
60. No.
61. The treble.
62. Near places from the front; or fourth's, third's and 3-4 up.
63. The second.
64. The second.
65. No.
66. The bell doing Full work behind, or double dodge 7-8 up, a whole pull behind and double dodge 7-8 down.
67. When you Treble Bob out, make the bob, and Treble Bob in again.
68. Carry on dodging in 7-8 until the treble returns, and then go down and make Far places in 3-4.
69. You are unaffected.
70. Wrong.
71. Pass one bell, dodge with the next.
72. Six times, once over all the other working bells.
73. 6 8 7 5 3 2.
74. The fifth and the treble.
75. 3-4 places out.
76. No. You will make places in, but will not go into the slow until the next lead.
77. Four.
78. You dodge twice more, and then dodge 3-4 down with the treble.
79. Two.
80. Wrong.
81. Three.
82. You always go in slow.



Central Council of Church Bell Ringers 1986