

doubles and minor for beginners



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DOUBLES & MINOR FOR BEGINNERS

by

William Butler

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1. INTRODUCTION

If any justification is needed for this work it can be found in the 1972 Sunday Service survey carried out by the Central Council's Education Committee. The request for an elementary text book was repeated many times, and, as one correspondent put it, one that did not reach Surprise Maximus by page ten ! Another fact noted by the survey was that many bands lacked an instructor, and this factor has been borne in mind in this booklet. It is hoped that any band who has coped with the initial complexity of the Beginners' Handbook will be able to take up this and maintain their interest in chattering. Some instructors will not approve of the scheme adopted, feeling that the standard methods form a progression that has stood the test of time. This is true if the learner is situated in an established tower with a competent instructor. If however, he is one of a band of learners, then this path is full of stumbling blocks that may deter some of the group, causing the band to collapse or retreat to the comfortable security of Plain Bob or call changes. For the ambitious member of the tower this will prove very frustrating.

It is impossible in a booklet of this size to deal with ringing on six and eight bells. Accordingly, only Doubles and Minor have been covered : a separate booklet may be issued later to cover Triples and Major. Interposed at various points are questions which, if you have understood the text, you should be able to answer without having to turn back to the appropriate paragraph. No answers are given, but the numbers of the sections in which they can be found are appended after each question.

2. Terms (1)

In common with other arts and sciences, change ringing has its own terminology. It is important that you should get to know this as soon as possible. A conductor has only a very short interval of time in which to correct a fault, and you must know what he means immediately without having to have it explained to you. It can be pointed out conveniently here that the reason why conductors tend to shout is because of this small time interval, and not because of their wish to show off their superior knowledge!

You will have learnt from your Beginners' Handbook what Plain Hunt is, and how the path that you follow goes from the **front** or **lead** up to the **back** or **behind**. Note that you go **up**, when you return to the lead you go **down**. So if you are ringing changes and are told to "get down", then it means you should be nearer the lead, so don't let your bell down! You should know what a **dodge** is, that it can be made **up** or **down**, i.e. on the way up to the back or on the way down to lead. Two blows (or more) in one position is called a **place**, and these may be made in any position, i.e. at lead, in seconds, thirds, fourths, fifths or sixths.

3. Learning a Method (1)

Nearly a hundred years ago a ringing book was published which introduced a new word into ringing parlance. This book was Jasper Snowdon's "Diagrams", and it set out for the first time not one lead of a method but the whole of the plain course. The path of the treble was marked in red, and that of the second in blue. Thus the expression "blue line" was born. Thousands of ringers now use this way of committing a method to memory.

Having got a blue line, the first thing to do is to learn it thoroughly. The operative word in this sentence is "thoroughly". many beginners sketchily learn a blue line and wonder why they find difficulty in ringing the method. If asked the question: "What follows seconds in Plain Bob," you should be able to reply '3-4 down' within five seconds. If you take longer than this then you do not know the method well enough to ring it without making a mistake. The combination of handling a bell, listening to your striking, watching for which bell to follow and thinking what to do next will prove too much for you. Surprisingly, the more experienced you become as a ringer the longer you may take before answering the question, simply because you can concentrate on the method to the exclusion of everything else.

It is helpful to regard learning a method as a form of map reading. The blue line is the route that you follow, and if you can remember it accurately you will arrive at the end of the course successfully. An experienced ringer will not only rely on knowing

the blue line, however, but like his counterpart, the experienced traveller, he will look for the number of signposts on the way which will ensure that he is on the right path, and also put him right if he loses his way. It isn't **necessary** to know the signposts, but if they are known they can jog the memory at the right time.

The first of these signposts that you should observe is where you pass the treble. In treble dominated methods (this is methods where the treble has a fixed hunting path,) the position in which you pass the treble indicates what your next work should be. Learners sometimes have difficulty in seeing when they should go over the treble. Remember that the system works both ways, so if you know when you should strike over him on the way to your next place or dodge, you will be able to position your bell accurately over him, and thus improve your ropesight for the next bell you should pass. Don't dismiss this as too difficult for you in your present inexperienced state, learn **now** where you pass the treble and utilise the information later.

The second pointer you should look for is your course bell. This is the bell that you follow down and take off lead. You turn him from behind too. Write out a plain hunting course on six bells and look at the work of the fourth. You will note that he follows the second down to the front, leads after him, then follows him up to the back, lies after him and then follows him down again. Thus the second is the fourth's course bell. What does this mean in practice? It helps the ringer of the fourth to know that every time he gets down to lead he will strike over the second in second's place and then he will lead. It will also be the second that he will strike over when he goes from fifth's to sixth's place hunting up. In other words it will reduce the mental anguish that beginners suffer when they cannot see the bells that they are to strike over; they will **KNOW** which bell to strike over at least twice every lead.

The third signpost follows on from this. We have noted that the fourth bell is coursing down to lead after the second bell, and thus the second is the fourth's course bell. If we look at this from the point of the ringer of the second he will know that the fourth is coming down to take him from lead: i.e. he is his after bell, or the bell that comes to lead and lie after him. Note that the sixth is the fourth's after bell in the plain hunting course, so the ringer of the fourth will know which bell to strike over immediately after leading, and also on his second blow behind. We now have two other places in which we **KNOW** which bell to strike over.

Let us now look at Plain Bob to see if we can use some of these pointers.

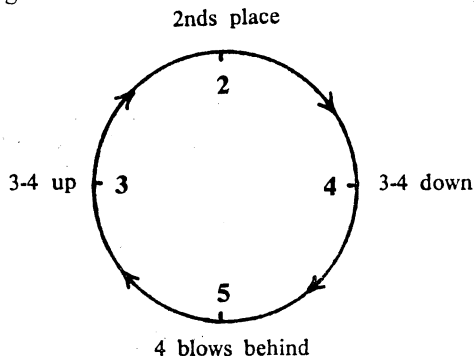
Note : Although you may be able to ring Plain Bob we advise you to read this section as you will probably find it helpful.

4. Plain Bob Doubles

12345
 21435
 24153
 42513
 45231
 54321
 53412
 35142
 31524
 13254
 13524
 31254
 32145
 23415
 24351
 42531
 45213
 54123
 51432
 15342
 15432
 51342
 53124
 35214
 32541
 23451
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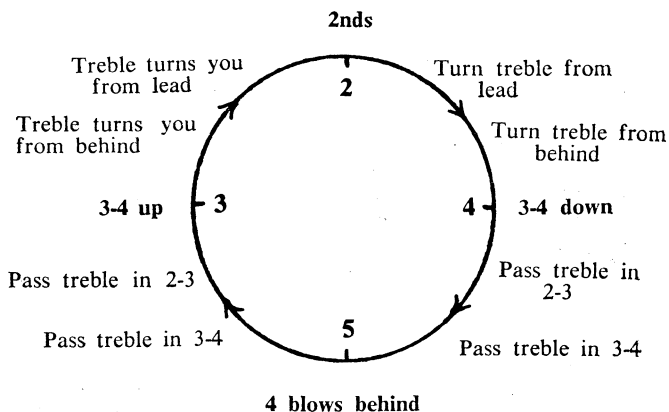
On the left is the whole plain course of Bob Doubles. Pencil in the path of one of the bells e.g. the fifth. The line that you get should look like the one on page 14.

This can be represented on a circle, the work going round clockwise :



You will note that you may start anywhere on the circle, provided that you only proceed clockwise! The numbers inside the circle represent the starting positions of each of the four working bells.

Let us now consider our first signpost—the position in which we pass the treble. If we include this on our circle it will look like this :



At first sight this appears to involve a considerable increase in complexity. You will find though that the small amount of extra learning involved is amply repaid by your enhanced awareness.

You will KNOW when to strike over the treble, and within a short while you will find that you can reverse the process and use the treble as a guide to your next place or dodge. For instance, if you pass the treble in 3-4 on your way up to the back you will know that you must do four blows behind.

Let us now look at our next pointer—your course bell. If you refer to the plain course given earlier you will notice that in the first lead the fourth turns the second from the front and then from behind. In the second and third lead he does this again, but in the last lead it is the treble that he turns from lead and behind. Now look at the fifth. You will see that he always turns the fourth from lead and behind except on one occasion when he turns the treble. The fifth is said to be coursing the fourth, or put another way, the fourth is the fifth's course bell. If you look at the other bells you will see that they all follow a similar pattern: they always turn their course bell from lead and from behind except for one lead when they turn the treble. You will know when this is from your earlier homework on where you passed the treble.

Finally let us look at the third signpost—your after bell. Everything we have said about your course bell applies here, except that it is the bell that follows *you* down to lead and up to the back. For example, the three is the fifth's after bell, and the fourth is the second's after bell.

Now sit back for a few moments and consider what these three pointers should mean to you

For those who have no time for reflection we will explain. You will have learnt from the first signpost where you pass the treble, so that twice in every lead you will know which bell to strike over. In three of the four leads of the plain course you will turn your course bell from lead and behind and your after bell will turn you. Thus on another four occasions in a lead you will know which bell to strike over, making a total of six altogether. Alternatively, you might like to consider it like this. When hunting up you know which bell will turn you from lead. You will then pass the treble and one other bell, either in that order or the other way round. You will then turn your course bell—which you will know—from behind. The same will happen on the way down to lead, so you should be able to find your way through each lead without any problems.

Of course, this won't happen. It could, if your brain would co-ordinate all this data whilst you are ringing. Usually, however, something distracts your attention momentarily and before you realise it you have missed one of your signposts and are out of step. The time will come though when the points **will** be of use, and your ringing will take a significant step forward.

We now come to the effect of the bob. You should realise that to learn a plain course of a method and not to learn what happens at a bob is to know only half the method. Study the following table :

At a plain lead	At a bob lead	At the lead after the bob
2nds	Run out, i.e., Plain hunt till the next lead. (You become 3rds place bell.)	Do the 2nds omitted at the bob
3-4 down	Run in, i.e. Plain hunt till the next lead. (You become 2nds place bell.)	Do the 3-4 down omitted at the bob
4 blows behind	Unaffected	3-4 up
3-4 up	Make the bob, i.e. Plain hunt to 4ths place, make 4ths and then back to lead. (You become 4ths place bell)	4 blows behind

The first thing that you should notice is that one bell is not affected by the bob, but carries on making four blows behind as he would have done if no bob had been called. Look next at the bell about to make second's place. He merely plain hunts out to the back and then down to lead again, and when the treble turns him from lead he makes the second's place that he was prevented from doing the previous lead. In a similar way the bell that is stopped from doing 3-4 down by the bob plain hunts down to lead, out to the back and then dodges 3-4 down. These two bells should present you with no problems in a touch. It is the bell that is about to do 3-4 up that usually runs into trouble! There is no real reason for this, because all he has to do is to plain hunt to fourth's place and then return to lead, his next work being four blows behind. **Don't** try to go over the bell doing four blows behind when you are making the bob. If you have been noting your after bell, you will realise that he turns you from lead when you are about to do 3-4 up. If a bob is called, **he** will be the bell that you strike your second blow over in fourth's place as you make the bob, the treble will be the next bell and the bell that you take off lead will be your new course bell. Passing the treble in 2-3 on your way down to lead should remind you that your next work is four blows behind. Even if it doesn't you will get another opportunity when you pass it in 3-4 on your way out to the back!

Having learnt how to make bobs, your next task is to learn how to make singles. You should note that these differ from those used in Plain Bob Minor; they were originally called "Old Doubles Singles". Look at this table:

At a plain lead	At a single lead	At the lead after the single
2nds	Unaffected	3-4 down
3-4 down	Make two blows in third's place and hunt out again	The treble will turn you from lead so 2nds place
4 blows behind	Plain hunt till next lead	Do the 4 blows behind omitted at the single
3-4 up	Plain hunt till the next lead	Do the 3-4 up omitted at the single

This single should not present you with any difficulties if you are about to do 3-4 up or four blows behind. At the single you merely plain hunt till the next lead end when you do the 3-4 up or four blows behind that you omitted. Beginners generally find it difficult to make the single, i.e. third's place. If you note, however, that both of your blows in third's place are over the same bell—the one making second's place—this will enable you to position your bell accurately for the next step which is hunting up to the back again. **Don't** look at the treble until you get to fifth's place; he will turn you from behind and hunt down to lead after you and turn you from lead. This will tell you that your next work is second's place.

You should now be in the position of being able to ring a touch of Plain Bob Doubles—provided that someone can call it! The next section will tell **you** how you can do this. Don't decide that this is not for you, and pass on to the next method, because hints will be given that will enable you to ring the method better.

5. Bob Calling

You will note that this section has not been called "Conducting." There is more to being a conductor than just being able to call the bobs. If you can put into practice the instructions given here, however, you will become a better ringer and a more valuable member of your team.

To start with you must concentrate on not making any mistakes in the method. If you go wrong you will not know when to make the next call, so ignore all the errors going on all about you and stick to your own work. Remember for the present you are a bob caller, and not a conductor, so don't try and put others right.

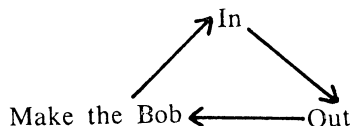
If you do you will fall into the common trap of finding that you are doing what you told them to do!

The only other thing that you need to know at this time is that calls are made—with very few exceptions—when the treble is in second's place on the way down to lead. This gives a whole pull warning before the call takes effect.

There is only one extent—or 120—of Plain Bob Doubles with bobs only. This can be started at any one of four leads, however, so in practice there are four different ones. These are

1. Call any bell to make four blows behind three times.
2. Call any bell "In, out and make the bob."
3. Call any bell "Out, make the bob and in."
4. Call any bell "Make the bob, in and out."

Now you must admit that it will not be difficult to learn any of these. Take number 1. Each time that you start your four blows behind—in fact as you arrive in fifth's place—call a bob. Do this twice more and that will be a 120. You will have been unaffected throughout, having rung three plain courses. Now look at the next three touches. You can clearly see the relationship between them. Think of each of the calls as falling on the point of a triangle, and then proceed round it in a clockwise direction thus :



You must be careful not to reverse the direction and go anti-clockwise, or else your touch will never come round. You must also remember to call the bobs when the treble is in second's place coming down to lead. For "In" you call the bob when you are in fourth's place on the way down to 3-4 down. For "Out" you make the call when you do your second blow at lead before second's. To "Make the Bob" the call is made when in third's place before 3-4 up.

Now for touches with singles only. As with the touches with only bobs, there is but one 120 which can be started in four different ways :

1. Call any bell to make second's place three times.
2. Call any bell "third's place, miss 3-4 up, miss 4 blows behind."
3. Call any bell "miss 3-4 up, miss 4 blows behind, make 3rds place."
4. Call any bell "miss 4 blows behind, make 3rds place, miss 3-4 up."

The first of these is probably the simplest. Each time that you are about to make second's place you call a single on your back-stroke blow at lead. Repeat this twice more for a 120. The other three 120s are related to each other in the same way as the 120s with bobs only are. Draw yourself a triangle and put a call at each point as we did for those touches. Provided you always proceed round the triangle the correct way you may start at any point. For "third's" the single is called when you are in fourth's place on the way down to 3-4 down. For "miss 3-4 up" the single is called when you are in third's place, and for "miss four blows behind" it is called on making the first blow behind.

We can also obtain 120s containing bobs and singles. They are obtained by calling one bell unaffected all the time, i.e. by calling a single every time he makes second's place, and a bob every time he is four blows behind. Once again there is only the one 120, but it can be started at any one of four leads. Let us look at these four 120s in a slightly different way this time :

1. Single, plain, bob, plain, twice repeated.
2. Plain, single, plain, bob, twice repeated.
3. Bob, plain, single, plain, twice repeated.
4. Plain, bob, plain, single, twice repeated.

First of all note the cyclical nature of the touch. In the initial 120 we start with a single, it is the second call in the next, then the third call, and finally the last call of the fourth extent. It has been pushed along each time by the last call of the previous 120 becoming the first call of the next. The second point to observe is that there is a call every other lead, with a plain lead between the calls. If you are not ringing the observation bell, i.e. the bell that is unaffected at the calls, try to notice which bell it is. If for instance, your after bell happens to be the observation bell, and you are due to call a single, then you will know that you should call it on your way out to dodge 3-4 up. If you are coursing the observation bell and wish to call a bob then you should call it when you are about to dodge 3-4 up. A little thought will show how useful a knowledge of the observation bell can be.

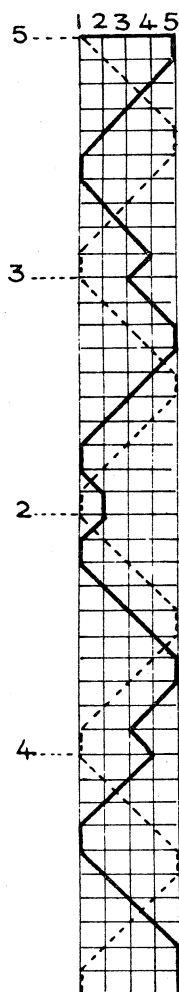
The next time that you are ringing in a touch of Plain Bob Doubles being called by someone else try to follow what is being called. You must not anticipate the bobs or singles, but once the first one has been called, plan where you would put the others to bring the touch round, and see if you are correct. You will find it useful practice.

Questions

It was pointed out in section three that you should be able to answer questions on the blue line of a method within five seconds. You should be able to answer each of the following questions on Plain Bob Doubles within half a minute.

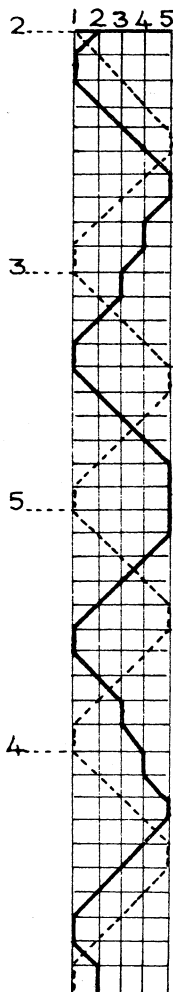
1. What follows 3-4 down? (4)
2. If you pass the treble in 2-3 on the way down to lead what will be your next work? (4)
3. The third turns you from lead during a plain course. Which bell are ringing? (4)
4. Does 3-4 up follow second's place? (4)
5. You are ringing the second, and about to make second's place. Who turns you from lead? (4)
6. If you are dodging 3-4 up and the conductor calls—correctly — “This is all” which bell would you be ringing? (4)
7. After four blows behind where do you pass the treble? (4)
8. A bob is called as you do your first blow behind. What do you do? (4)
9. When does your after bell not turn you from the back? (4)
10. Which bell courses the fifth down to lead in the plain course? (4)
11. You pass the treble in 2-3 as you are hunting up. What will be your next work? (4)
12. You have made second's place, and the next lead a bob is called. What do you do? (4)
13. “Call any bell to make four blows behind twice.” Would this touch come round? (5)
14. You have run in when a bob was called. If one was called the following lead what would you do? (4)
15. You have lost your place as a bob is called and the conductor tells you to make the bob. What do you do? (4)
16. You are ringing the fourth in rounds when the conductor calls “Go, Bob Doubles.” Where do you pass the treble? (4)
17. Which bell is unaffected at a single? (4)
18. How many 120s are there of Plain Bob Doubles? (5)

Plain Bob
Doubles



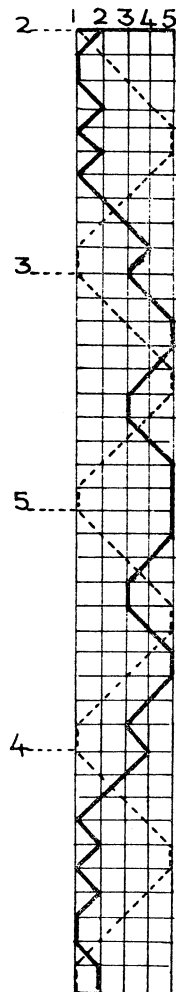
See page 7

Reverse Canterbury
Doubles



See page 15

St. Simons
Doubles

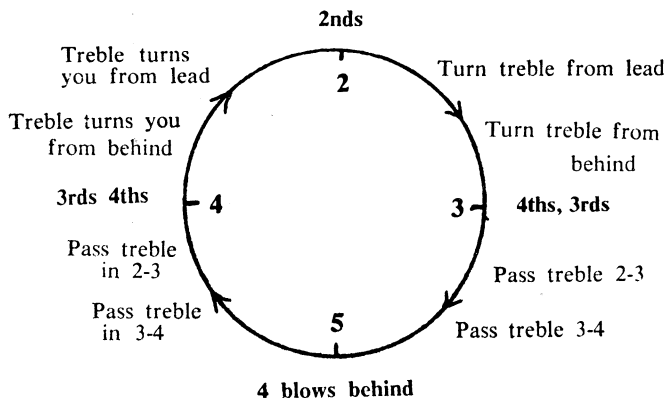


See page 36

6. Reverse Canterbury Doubles

We now come to a method that has no dodges, places being made instead. The blue line may be found on page 14.

12345
21345
23154
32514
35241
53421
54312
45132
41523
14523
14253



Compare the blue line and the circle of work with that of Plain Bob Doubles. You will see that the only difference occurs when the treble is at lead. Instead of dodging 3-4 down that bell makes fourth's place, then third's place and carries on down to lead. Notice that it makes its two blows in fourth's place over the bell making third's place—so both blows are over the same bell. The second of the two blows in third's place is made over the treble—because after “fourths, thirds and in” you have to pass the treble in 2-3.

It is most important to control the speed of your bell correctly when making these places. You should tuck the bell in quickly at backstroke into fourth's place, hold up at hand in fourth's, pull quickly in at back into third's, then slowly over the treble in third's place at hand, go quickly into second's place at back and then lead. Lack of attention to the rhythm will lead to slurred places, a fault which must be avoided.

The bell doing the complementary piece of work to this is making places out. He passes the treble in 2-3, so his first blow in third's place must be over the treble. His second blow in third's is over his after bell—the bell that took him from lead. He then makes two blows in fourth's place, both of them being over the same bell, before hunting up to the back. The treble then turns him from behind and follows him down to lead. The rest of the work in this method is exactly the same as Plain Bob.

We now come to the effect of the bob. Look at this table :

At a plain lead	At a bob lead	At the following lead
2nds	3rds and back to lead	Four blows behind
Places out	3rds and back to lead	Places in
Four blows behind	Unaffected	Places out
Places in	Four blows in 4ths and out	2nds

You will see that, as in Plain Bob, the bell that is doing four blows behind when a bob is called is not affected. The bell that should make second's place and the one about to make places out both make third's place and go back to lead. It is important that you should learn to make third's place correctly. In all the methods that we have so far discussed second's place has been made, which means making two blows over the same bell—the treble. When third's place is made two bells will be below you; one of these will be the treble, the other will be either your course bell or after bell. Look at these figures :

	2 4 1 5 3	
Bob	2 1 4 3 5	2 a b . .
	1 2 4 3 5	a 2 b . .
	1 4 2 3 5	a b 2 . .
	4 1 2 3 5	b a 2 . .
	4 2 1 5 3	b 2 a . .
	2 4 5 1 3	

The two is coursing the four, and takes him from lead. He then strikes over the treble, over his course bell, over the treble and over his course bell again and leads. Now look at it from the point of view of the ringer of the four. His after bell turns him from lead, he then strikes over the treble, over his after bell, over the treble and leads. Putting this more simply, as in the other figures, you must first lead, then strike over a, then b, then a, then b and lead. This, is a general rule for making third's place and is well worth studying. Of course, if you can plain hunt on three bells you shouldn't find it difficult!

The bell that makes the bob in Reverse Canterbury is about to make places in. He makes four blows in fourth's place, the first two over one bell and the second two over a different bell. He then strikes over the bell that has been doing four blows behind—all of them over him—and then waits for the treble to turn him from the back before going down to lead and making second's place.

There are eight different extents of Reverse Canterbury with bobs, all based on just two separate ones. They are :

1. Call the 2nd four blows behind three times.
2. Call the 3rd four blows behind three times.
3. Call the 4th four blows behind three times.
4. Call the 5th four blows behind three times.
5. Call bobs every lead except when the 2nd is four blows behind.
6. Call bobs every lead except when the 3rd is four blows behind.
7. Call bobs every lead except when the 4th is four blows behind.
8. Call bobs every lead except when the 5th is four blows behind.

It is time that we looked at these extents in the way that they are normally expressed. This is the way that you would find them in most publications :

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>
4253	— 5423	4253	4253	— 5423	4253	— 5423	— 5423
— 3542	2534	5432	5432	— 3254	— 3542	2534	— 3254
4325	3245	— 2354	3524	5342	— 2435	— 4325	— 4532
2453	4352	5243	— 4235	— 2453	— 5324	— 5243	3425

Each to be twice repeated

The 120s are all given by the lead heads, i.e. only the back-stroke lead of the treble is written down. By convention the treble is omitted; it is also usual to signify a bob with a dash. An explanation of how to interpret these touches and how to write them out for yourself is given in the next section.

Singles may also be used in Reverse Canterbury Doubles, thus:

At a plain lead	at a single lead	at the following lead
2nds	Unaffected	Places in
Places out	Four blows in 3rds and back to lead	Four blows behind
Places in	4ths, 5ths and down to lead	Places out
Four blows behind	5ths, 4ths, 5ths and down to lead	2nds

The unaffected bell is, as was noted in Plain Bob, the one about to make second's place. The bell about to make places out makes four blows in third's place—also known as "long thirds"—and then returns to lead, becoming the bell that will be four

blows behind next lead. The bell about to make places in, and the bell about to make four blows behind both hunt up to the back, make fifth's (or lie behind), then make fourth's, then make fifth's again and hunt down to lead. The former will then make places out, and the other bell will make second's place over the treble.

Another four extents are possible with singles only. Expressed in words these are :

9. Call the 2nd unaffected three times (to make 2nds place).
10. Call the 3rd unaffected three times.
11. Call the 4th unaffected three times.
12. Call the 5th unaffected three times.

Four more extents are available with both bobs and singles. these are :

13. Call single, plain, bob, plain, twice repeated.
14. Call plain, single, plain, bob, twice repeated.
15. Call bob, plain, single, plain, twice repeated.
16. Call plain, bob, plain, single, twice repeated.

We will now give these in the conventional way :

(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)
<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>
4253	4253	S 4532	4253	S 4532	4253	- 5423	4253
5432	5432	3425	S 5324	3425	S 5324	2534	- 3542
3524	S 3245	2354	2543	- 5234	2543	S 3452	4325
S 2453	4352	5243	4235	3542	- 3425	5324	S 2534

Each to be twice repeated.

7. Writing out Touches

When people are first introduced to change ringing they often spend a lot of time and gain a lot of enjoyment from writing out changes. Sadly, by the time they have progressed far enough to need this book they have given up using pencil and paper and consider it unnecessary for practical change ringing.

Although you could become a change ringer and ring all your life without ever looking at a book or writing out changes, you will find that the more you do of either will improve your practical ability in the tower quite remarkably. It was pointed out in section three that to ring a method well you must know it thoroughly, and where better can this be done than in the peace and quiet of your own home? You don't have to go to the same extent as the old ringer who used to take the blue line of London Surprise Minor to bed with him and keep it under his pillow. If he couldn't sleep he used to wake his wife and get her to test him on how much he knew!

First let us revise what we learnt in the Beginners' Handbook by writing out the first lead of Plain Bob Doubles. We should know that the first rule in change ringing is that a bell may not move more than one place at a time. Thus a bell in second's place can do one of three things only: remain in second's place for another blow, move to lead or to third's place.

1 2 3 4 5 *
 $\overline{X} \quad \overline{X}$

We start from rounds—the first lead head—and change the pairs of bells in 1-2 and 3-4.

2 1 4 3 5

$\overline{X} \quad \overline{X}$

This gives us our second row, and we then repeat, using the bells in 2-3 and 4-5

2 4 1 5 3

$\overline{X} \quad \overline{X}$

Row three; change the bells in 1-2 and 3-4

4 2 5 1 3

Row four; change the bells in 2-3 and 4-5

$\overline{X} \quad \overline{X}$

4 5 2 3 1

We now carry on changing the bells in 1-2 and 3-4, and the pairs in 2-3 and 4-5 in alternate rows till the treble comes back to lead.

$\overline{X} \quad \overline{X}$

5 4 3 2 1

5 3 4 1 2

3 5 1 4 2

3 1 5 2 4

1 3 2 5 4

If we now change the pairs in 2-3 and 4-5 we will arrive back into rounds. By changing just the pair of bells in 3-4 we arrive at the second lead head of Plain Bob Doubles.

3 1 2 5 4

3 2 1 4 5

We now carry on as we did in the first lead, changing the pairs 1-2 and 3-4 first, and for the next row 2-3 and 4-5. This will eventually bring us to the next lead head.

1 5 3 4 2

1 5 4 3 2 *

1 4 5 2 3

1 4 2 5 3 *

By repeating the process again the next lead head will be

1 2 4 3 5

1 2 3 4 5 *

The final lead head is brought up by repeating the transpositions once more.

If you have had difficulty in doing this yourself turn back to section four and look at the plain course written out there. Follow through each of the operations given above until you are able to write out a plain course from memory.

If we tried to write out a 120 by working out every row it would take us a long time and a great deal of paper. We need a shorthand method to cut out most of the work. Fortunately this exists. Look at the treble's backstroke leads that have been

marked with an asterisk. Place them in a column underneath each other thus :

1 2 3 4 5	Rounds—the first lead head
1 3 5 2 4	Second lead head
1 5 4 3 2	Third lead head
1 4 2 5 3	Fourth lead head
1 2 3 4 5	Final lead head, or rounds.

You can see now why it is usual to omit the treble when writing touches out by the lead heads. It is just not necessary. We must now learn how to find the third lead head of a method if we have been given the second. At the start of the second lead the second bell has finished up in fourth's place, the fourth in fifth's place, the fifth in third's place and the third in second's place. The row 2345 is said to have been transposed by the row 3524. Let us now transpose 3524 by itself. The bell that is in second's place this time is the third. We have to put that into fourth's place, i.e. - - 3 -. (Don't forget the treble has been left out.) The bell that is in fourth's place has to be put into fifth's place. This is the second, so we now have - - 3 2. The bell that is in fifth's place has to move to third's place, i.e. the fourth, so we have - 4 3 2. Finally the bell in third's place has to move into second's place. This is the fifth, so we finish up with the row 5432. If you check up you will find that this is the third lead head of the plain course.

To obtain the next lead head we must transpose 5432 by 3524 again. Let us look at it diagrammatically :



Notice that the pattern is the same in each case, so we finish up with the row we started with after four transpositions. (Had we started with five bells, the maximum number of transpositions that we could have made would be five).

Here are a few more examples of plain courses. Try to fill in the gaps :

Plain Bob Minimus	Cambridge S. Minor	Hereward Bob Minor	Rev. Cant. Doubles
2 3 4	2 3 4 5 6	2 3 4 5 6	2 3 4 5
4 2 3	5 6 3 4 2	3 5 2 6 4	4 2 5 3
. . .	4 2 6 3 5	. . . . .	5 4 3 2
2 3 4	3 5 2 6 4	. . . . .	. . . . .
	. . . . .	5 6 3 4 2	2 3 4 5
	2 3 4 5 6	2 3 4 5 6	

You should by now have some idea on how to transpose plain leads. Let us turn to the transpositions for bobs and singles.

For Plain Bob Doubles

$\begin{array}{r} 2\ 3\ 4\ 5 \\ - 2\ 3\ 5\ 4 \end{array}$	$\begin{array}{r} 2\ 3\ 4\ 5 \\ S\ 3\ 2\ 4\ 5 \end{array}$
---	--

For Reverse Canterbury Doubles

$\begin{array}{r} 2\ 3\ 4\ 5 \\ - 5\ 4\ 2\ 3 \end{array}$	$\begin{array}{r} 2\ 3\ 4\ 5 \\ S\ 4\ 5\ 3\ 2 \end{array}$
---	--

We will now write out the fourth 120 of Plain Bob Doubles containing bobs and singles that was given under section four:

$\begin{array}{r} 2\ 3\ 4\ 5 \\ - 3\ 5\ 2\ 4 \\ - 3\ 5\ 4\ 2 \\ - 5\ 2\ 3\ 4 \\ S\ 2\ 5\ 3\ 4 \\ 5\ 4\ 2\ 3 \\ - 5\ 4\ 3\ 2 \\ 4\ 2\ 5\ 3 \\ S\ 2\ 4\ 5\ 3 \\ 4\ 3\ 2\ 5 \\ - 4\ 3\ 5\ 2 \\ 3\ 2\ 4\ 5 \\ S\ 2\ 3\ 4\ 5 \end{array}$	<p>Start with rounds</p> <p>(a) Transpose by plain lead, i.e. 3524</p> <p>(b) Transpose by bob lead, i.e. 2354</p> <p>(c) Transpose by plain lead, i.e. 3524</p> <p>(d) Transpose by single lead, i.e. 3245</p> <p>Repeat steps (a) to (d) twice more</p> <p>Back to rounds</p>
--	---

You should now try this yourself. If you take extent number fifteen of Reverse Canterbury Doubles and use the transposition for a single given earlier you will be able to check the first four lead heads with those given on page 18; after eight more lead heads you should be back in rounds.

8. Doubles Variations

Doubles ringers have the choice of ringing methods or variations. Each method has its own individual plain course, together with its own bobs and singles by means of which extents are produced. Variations have the same plain course as another method, but have a different type of bob or single. Plain Bob is a method with its own bobs and singles as we saw in section four. Reverse Canterbury is another method. If, however, we use the bobs and singles of the latter in Plain Bob, we get two variations, each of which has its own name.

Kennington Doubles has the plain course of Plain Bob Doubles, but uses a Reverse Canterbury bob. We have explained both of these in earlier sections, so you should have little difficulty in ringing Kennington. For those who might have a problem in grasping this we will explain what would happen at the end of the first lead if you were ringing Kennington and a bob was called.

If you were ringing the second you should have dodged 3-4 down, but as a bob was called you make four blows in fourth's and return to the back, and after hunting down to lead make second's place. The fourth should make four blows behind, so it will not be affected at the bob. The fifth should dodge 3-4 up; instead it makes third's place, turns the treble from lead and then dodges 3-4 down. The third is due to make second's place but at the bob makes third's and returns to lead, his next work being four blows behind.

Seighford Doubles is another variation of Plain Bob, the call being a Reverse Canterbury single. For details on how to make the single see section six.

Extents of Kennington can be obtained by calling the 2, 3 or 4 to make four blows behind three times. Similarly, Seighford extents are obtained by calling the 3, 4 or 5 to make second's place at the single three times. Bob callers should note that calls should be made when the treble is in third's place on the way down to lead, and not as in Plain Bob Doubles.

Southrepps Doubles has the plain course of Reverse Canterbury, the call being a Plain Bob bob. St. Columba Doubles has the same plain course with a Plain Bob single. Touches are called as those of Kennington and Seighford.

Questions

19. What follows "places in" in Reverse Canterbury Doubles? (6)
20. A bob is called in Reverse Canterbury as you are about to make places out. What do you do next lead? (6)
21. In writing out touches what symbol is used for a bob? (6)
22. What calls are made in Kennington Doubles? (8)
23. You pass the treble in 4-5 in Seighford Doubles. What will be your next work? (8)
24. "Out, make the bob and in." Is this a 120 of Plain Bob Doubles? (4)
25. What is the difference between a method and a variation? (8)
26. You are going to dodge 3-4 up at the first lead end of Plain Bob Doubles. Which bell are you ringing? (4)
27. What is a treble dominated method? (3)
28. What is long thirds? (6)
29. Is the coursing order of Reverse Canterbury the same as that of Plain Bob Doubles? (4 and 6)
30. Are there bobs in St. Columba Doubles? (8)

9. Working out a Blue Line from a Lead

Of the many thousands of methods that have been rung, only a few have had blue lines published. The Central Council's book "A Collection of Minor Methods" contains over 300 methods, all given by the first lead. Not a blue line in sight! The purpose of this short section is to show you how you can work these out for yourself.

The majority of methods being rung today have the treble in a fixed path with all the other bells working round it. If you look at the plain course of Plain Bob Doubles given in section four you will see that all the bells plain hunt until the treble leads. The bell in second's place remains there for one more blow, which causes the two bells in third's and fourth's to dodge back one step. Notice it is the place which is made which causes the dodge, not the other way round. The bell in fifth's place has to remain there as he cannot move to any other position. All the bells then plain hunt until the next lead of the treble.

This one lead gives all the work of the method; all we have to do is to follow the path of each bell through in turn. Imagine the first lead of Plain Bob Doubles to be written thus:

1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
2	1	4	3	5	2	.	.	.	.	.	4	.	.	.	.	.	5	.	.	.	3	.	.	.
2	4	1	5	3	2	.	.	.	.	.	4	.	.	.	.	.	5	.	.	.	.	3	.	.
4	2	5	1	3	.	2	.	.	.	4	.	.	.	.	.	.	5	.	.	.	.	3	.	.
4	5	2	3	1	.	.	2	.	.	4	.	.	.	.	.	.	5	.	.	.	.	3	.	.
5	4	3	2	1	.	.	2	.	.	.	4	.	.	.	.	.	5	.	.	.	.	3	.	.
5	3	4	1	2	.	.	.	2	.	.	4	.	.	.	.	.	5	.	.	.	.	3	.	.
3	5	1	4	2	.	.	.	2	.	.	.	4	.	.	.	.	5	.	.	.	.	3	.	.
3	1	5	2	4	.	.	2	.	.	.	.	4	.	.	.	.	5	.	.	.	.	3	.	.
1	3	2	5	4	.	2	.	.	.	.	.	4	.	.	.	.	5	.	.	.	.	3	.	.
1	3	5	2	4	.	.	2	.	.	.	.	4	.	.	.	.	5	.	.	.	.	3	.	.

We first follow the path of the second through. After he has dodged 3-4 down he completes the first lead by arriving in fourth's place. We then go back to rounds and follow the path of the fourth, who ends up at the treble's backstroke lead in fifth's place. Returning to rounds we take up the work of the fifth, who completes the four blows behind started by the fourth, hunts down to lead and then dodges 3-4 up, finishing in third's place. We go back to rounds for the last time and trace the path of the third, who makes second's place at the lead end, and we are back where we started.

The rule is: Trace the path of one bell through the lead till the treble's backstroke lead. Note which position the bell is in at that point, and then follow that bell through from rounds to the lead end. Repeat this process till you come back to the bell with which you started.

We will complete this section by giving one more "exploded" example. This method is Union Bob Doubles :

1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
2 1 3 5 4	2 . . . .	. . 3 . .	. . . . 5	. . . . 4
3 2 3 1 4 5	2 . . . .	. 3 . . .	. . . . 5	. . . . 4
3 2 4 1 5	. 2 . . .	. . 3 . .	. . . . 5	. . . . 4
3 4 2 5 1	. . 2 . .	. . 3 . .	. . . . 5	. . . . 4
4 3 2 5 1	. . 2 . .	. . 3 . .	. . . . 5	. . . . 4
4 2 3 1 5	. . 2 . .	. . 3 . .	. . . . 5	. . . . 4
2 4 1 3 5	. 2 . . .	. . 3 . .	. . . . 5	. . . . 4
2 1 4 5 3	. 2 . . .	. . 3 . .	. . . . 5	. . . . 4
1 2 4 3 5	. 2 . . .	. . 3 . .	. . . . 5	. . . . 4
1 4 2 5 3	. . 2 . .	. . . . 3	. . . . 5	. . . . 4

10. Plain Bob Minor

In some parts of the country it is usual for learners to start by ringing Minor rather than Doubles. Five bell towers have no choice, of course, but their ringers should study this section. Similarly Minor ringers ought to learn Doubles methods, if only to avoid the embarrassment of the London Surprise Minor ringer who had to confess to a struggling Grandsire Doubles band that he couldn't help out as he had never rung the method!

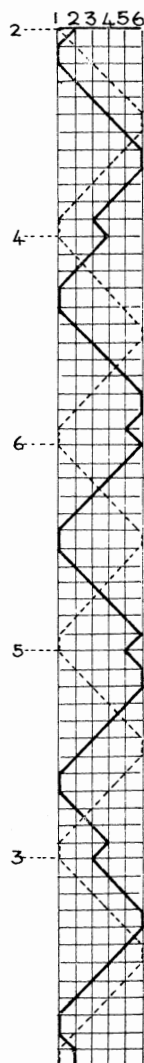
If you have turned directly to this section you are advised to read sections three and four before continuing, as a great deal of background information is given there which is also applicable here.

When we look at the lead of Plain Bob Minor given below we can see that dodging takes place not only in 3-4 as we saw in Plain Bob Doubles, but also in 5-6. The blue line is on page 25.

1 2 3 4 5 6
2 1 4 3 6 5
2 4 1 6 3 5
4 2 6 1 5 3
4 6 2 5 1 3
6 4 5 2 3 1
6 5 4 3 2 1
5 6 3 4 1 2
5 3 6 1 4 2
3 5 1 6 2 4
3 1 5 2 6 4
1 3 2 5 4 6
1 3 5 2 6 4

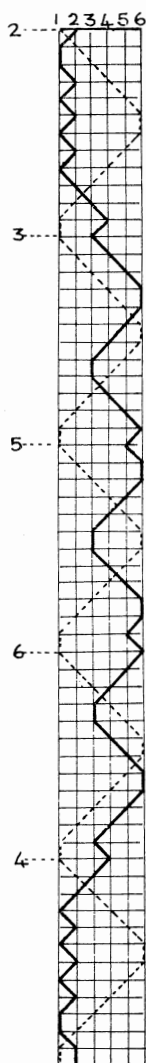
Compare this with Plain Bob Doubles. Instead of making four blows behind we have substituted 5-6 down, lead and 5-6 up. Practise drawing the blue line till you can do it correctly, no matter where you start. You should make sure that you know where each bell begins the blue line, even if you are unlikely to ring that bell. Prepare for yourself a circle of work showing where you will meet the treble, and compare it with this :

Plain Bob
Minor



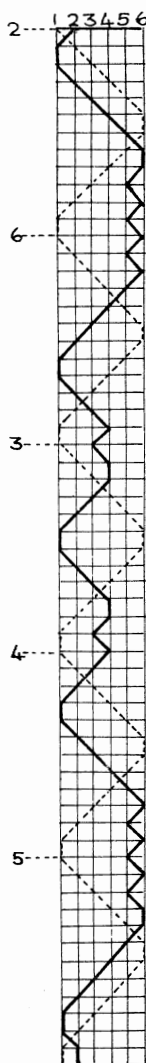
See page 24

St. Clements
Minor



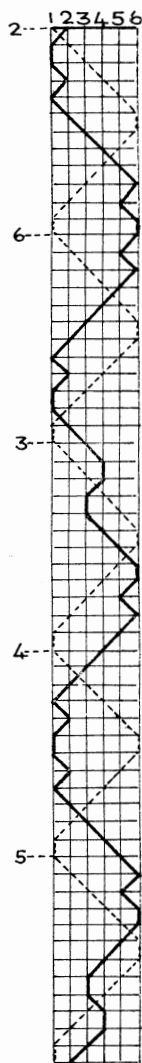
See page 40

Single Oxford
Minor

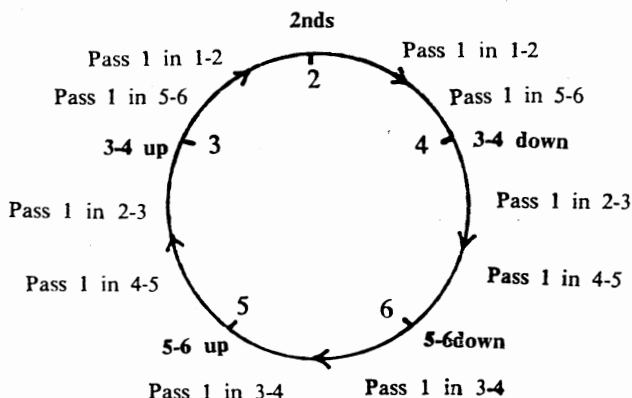


See page 41

Double Court
Minor



See page 44



The figures inside the circle show the bell that begins the plain course at that particular work. Follow the circle round and you will find that they occur in the order 2, 4, 6, 5, 3. This is the **coursing order** for Plain Bob Minor, and it is very useful to know this when you are ringing. A good conductor will know the coursing order all the time during a touch, and will use his knowledge of it to keep errant ringers in step. Let us see how this will help us to ring Plain Bob Minor better.

In sections two and three we talked about course bells and after bells, and we saw how a knowledge of these would enable us to reduce the uncertainty of which bell to follow at any given point. Coursing order is an extension of this: if we know it in Plain Bob we should be able to work out which bell to follow all the time. If you examine a course of Plain Bob Minor you will see that in the first lead the bells course down in the order 2, 4, 6, 5, 3. In the second lead it is 3, 2, 4, 6, 5, and in the third lead it is 5, 3, 2, 4, 6. In other words we have a cyclic order, the last one becoming the first bell in the next lead. When you were learning to hunt the treble you may have had this pointed out to you as an easy way to know which bell to strike over when hunting up and down.

Now let us look at the path of one bell, and note the bells it strikes over during the whole of the plain course. We will use the fourth for this example:

- First lead: 3, 1, 2, lead twice, 6, 5, 3, 1, 2, 6, 5
- Second lead: 6, 5, 1, 3, 2, lead twice, 6, 5, 1, 3, 2
- Third lead: 3, 2, 6, 1, 5, 3, 2, lead twice, 6, 1, 5
- Fourth lead: 6, 5, 3, 2, 1, 6, 5, 3, 2, lead twice, 1
- Fifth lead: 1, lead twice, 6, 5, 3, 2, 1, 6, 5, 3, 2,

Let us simplify this by omitting the leading :

First lead :	31265	31265
Second lead :	65132	65132
Third lead :	32615	32615
Fourth lead :	65321	65321
Fifth lead :	16532	16532

You can see plainly from this that the coursing order remains the same throughout the plain course, i.e. 6532 or a cyclic variation. You will also see that the treble moves backwards through the coursing order i.e. in the first lead it is between the third and the second, then between the third and the fifth, the fifth and the sixth, and so on. The next time that you ring Plain Bob try to notice the coursing order : you will find it a great help, especially if you go on to ring on more than six bells.

We must now look at bobs and singles. If you can ring Plain Bob Doubles you will find that you have very little to learn.

At a plain lead	At a bob lead	At the lead after the bob
2nds	Run out i.e. Plain hunt till the next lead	Do the 2nds omitted at the bob
3-4 down	Run in i.e. Plain hunt till the next lead	Do the 3-4 down omitted at the bob
5-6 down	Unaffected	5-6 up
5-6 up	Unaffected	3-4 up
3-4 up	Make the bob i.e. Plain hunt to 4ths place and then back to lead	5-6 down

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. i.e. Plain hunt down to 3rds place and then hunt out again	2nds
5-6 down	Unaffected	5-6 up
5-6 up	Unaffected	3-4 up
3-4 up	Make the bob. i.e. Plain hunt to 4ths and then back to lead	5-6 down

If you read section four you should have no trouble in following these tables. Learn them thoroughly; they may be used for Plain Bob on any number of bells from six upwards.

The maximum number of changes of Plain Bob Minor that can be obtained is 720, which would take about twenty-five minutes to ring. We do not always want to ring for this long, so shorter touches are desirable. A selection of these is given, ranging in length from 72 changes to 240 changes. **Any** touch that contains bobs only may be doubled in length by means of two singles which should be placed the length of the touch apart. For examples of this see touches 8 and 9, 10 and 11, 12 and 13.

1. (72) Call the 4th, 5th or 6th to make the bob twice.
2. (72) Call a single every lead.
3. (120) Call a bob every time the tenor dodges in 5-6.
4. (120) As number 3, using any bell.
5. (120) Call a single every time the tenor dodges in 5-6.
6. (120) As number 5, using any bell.
7. (180) Call any bell, "In, out and make the Bob."

8 (120)	9 (240)	10 (108)	11 (216)	12 (72)	13 (144)
<u>23456</u>	<u>23456</u>	<u>23456</u>	<u>23456</u>	<u>23456</u>	<u>23456</u>
35264	35264	- 23564	- 23564	35264	35264
56342	56342	- 23645	- 23645	- 35642	- 35642
64523	64523	34256	34256	54326	54326
- 64235	- 64235	- 34562	- 34562	42563	42563
- 64352	- 64352	- 34625	- 34625	- 42635	S 24635
45623	45623	42356	42356	23456	43256
52436	52436	- 42563	- 42563		Repeated
23564	23564	- 42635	- 42635		
- 23645	- 23645	23456	S 32456		
- 23456	S 32456		Repeated		
	Repeated				

Touch number three can be extended quite simply to give a 720. You have merely to call a bob every time that the tenor dodges in 5-6 **except** when his dodge bell is the fifth. This will give a 360, which is doubled with singles. This is the 720 written out by the lead ends :

<u>23456</u>	<u>34256</u>	<u>42356</u>	<u>24356</u>	<u>43256</u>	<u>32456</u>
- 23564	- 34562	- 42563	- 24563	- 43562	- 32564
36245	46325	26435	46235	36425	26345
64352	62453	63254	63452	62354	64253
45623	25634	35642	35624	25643	45632
- 45236	- 25346	- 35426	- 35246	- 25436	- 45326
- 45362	- 25463	- 35264	- 35462	- 25364	- 45263
56423	56234	56342	56324	56243	56432
62534	63542	64523	62543	64532	63524
23645	34625	42635	24635	43625	32645
34256	42356	S 24356	43256	32456	S 23456

We have shown this 720 in full (i.e. by all the lead ends) so that you can compare it with the two other commonly used methods of writing out 720s. Here is the same 720 in each of these ways :

23456		23456	W	H
23564	1	45236	—	—
45236	4	34256	—	*
45362	1	Five times repeated, S at * half way and end.		
34562	5			
25346	4			
25463	1			
42563	5			
35426	4			
35264	1			
S 24356	4			

Repeated.

In the first of these only the bob and single leads are given, together with the number of plain leads between each call. This is the number to the right of the rows. Note that the dash, or bob sign is not included as **all** the leads are bob leads unless otherwise marked. Thus the last lead is a Single lead; if it had been a plain lead it would have been marked P.L.

The second example is given by the course ends. The 'W' stands for Wrong, or 5-6 up, and the 'H' for Home (sometimes called Right, or 'R') which is 5-6 down.* The dashes underneath the W and H in the first course indicate that bobs are to be called when the tenor, or observation bell, dodges 5-6 up (wrong) and 5-6 down (home). This will give the course end 45236. The second course end 34256 is produced by calling a bob when the tenor dodges 5-6 up again. This is repeated twice, a single being called when the tenor dodges at home for the last time. The 360 is then repeated.

Here are a few more 720s given by the bob and single leads :

<u>23456</u>		<u>23456</u>		<u>23456</u>		<u>23456</u>		<u>23456</u>		
S 23564	1	S 32564	1	23564	1	S 32564	1	64235	4	
25364	5	53264	5	S 63452	2	S 62453	2	26435	5	
32564	5	S 52364	5	S 64352	5	S 35462	3	42635	5	
S 35264	5	35264	5	45236	2	S 42356	4	42356	1	
42356	4	42356	4	45362	1	Repeat 5 times			34256	5
Twice		S 43256	5	S 32456	4	plain lead for			S 26345	4
Repeated		24356	5	S 34256	5	single halfway			32645	5
		Repeated		Twice		and end.			32456	1
				Repeated					Repeated	

* Some conductors use "Home" for 5-6 down with the fifth, and "Right" for 5-6 down with the second, third or fourth.

Questions on Plain Bob Minor

31. Which bell dodges 5-6 up at the end of the first lead? (10)
32. If you pass the treble in 2-3 when hunting up what is your next work? (10)
33. Where do you strike over the treble after 5-6 up? (10)
34. If a bob is called when you are dodging "wrong" where will you be? (10)
35. What does "make the single" mean? (10)
36. If you were ringing Plain Bob Major and a bob was called when you were about to make second's place, what would you do then, and at the end of the following lead? (10)
37. After a bob has been called you are told that the coursing order is 25463. If you were ringing the fourth, who would be your course bell and after bell? (10)
38. What is the difference between "Home" and "Right"? (10)
39. In a touch written out by the bob and single leads what do the numbers to the right of the rows mean? (10)
40. Only two bells are affected at a single. What is the work that these bells would have done at a plain lead? (10)

11. Reverse Canterbury Minor

If you can ring Plain Bob Minor this method should present no problems to you. Instead of having dodges in 3-4 places are made, i.e. the bell that would dodge 3-4 down makes fourth's, third's and then in to lead. The bell that would dodge 3-4 up makes third's, fourth's and out. The first lead of the plain course is given here: draw the blue line and compare it with Plain Bob Minor.

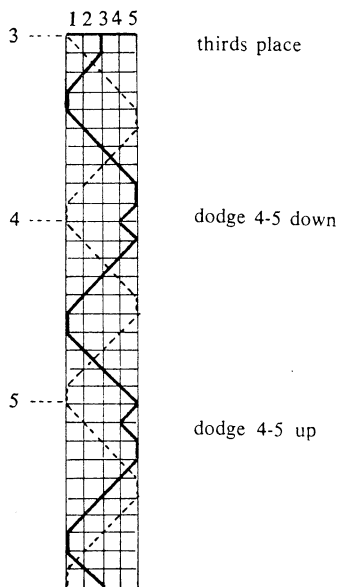
1 2 3 4 5 6	As in Plain Bob Minor, the bells that are
2 1 3 4 6 5	dodging in 5-6 are unaffected at calls. For the
2 3 1 6 4 5	bobs in Reverse Canterbury, refer to section six.
3 2 6 1 5 4	At a single, the bells making 2nds and places out
3 6 2 5 1 4	do the work described in section six; the bell
6 3 5 2 4 1	making places in makes the bob as if a bob were
6 5 3 4 2 1	called.
5 6 4 3 1 2	
5 4 6 1 3 2	For short touches those given under Plain
4 5 1 6 2 3	Bob Minor may be used, although the lead ends
4 1 5 2 6 3	will not be the same. If a 720 is required call the
1 4 5 2 3 6	tenor "Wrong, right, wrong," five times repeated,
1 4 2 5 6 3	with a single halfway and end.

12. Grandsire Doubles

The most popular five bell method at present rung is undoubtedly Grandsire Doubles. Most instructors, however, are reluctant to teach it as a first method as its only convenient sequel is Stedman.

1 2 3 4 5
 2 1 3 5 4
 2 3 1 4 5
 3 2 4 1 5
 3 4 2 5 1
 4 3 5 2 1
 4 5 3 1 2
 5 4 1 3 2
 5 1 4 2 3
 1 5 2 4 3
1 2 5 3 4

Here is the first lead of the plain course of Grandsire Doubles. If you attempt to draw the blue line of this as explained in section 9 you will notice that the second bell is plain hunting in addition to the treble. It courses the treble until a call is made when it comes out of the hunt and another bell replaces it. If you follow the path of one of the other bells you should obtain a blue line similar to this :



If you cross out the 2 and change the 3, 4, 5, to 2, 3, 4, in this diagram you will find that you now have the blue line of Plain Bob Minimus. In other words, Grandsire is really Plain Bob but with two bells in the hunt instead of one. You may think that this has no significance, but it does give rise to an important fact that beginners often find confusing when they first tackle Grandsire. In Plain Bob and other even bell methods all "up" dodges are made by hunting over your dodge bell at handstroke and cutting back underneath him at backstroke. In "down"

dodges you hunt down and then hold up at backstroke for the dodge. When we come to Grandsire we find that this is completely reversed : "down" dodges are cut at backstroke and "up" dodges are cut at handstroke.

Instead of drawing a circle of work for Grandsire Doubles let us set it down in words :

"Thirds place, pass the treble in 2-3 and lead. Pass the treble in 3-4 and dodge 4-5 down, pass the treble in 3-4 and lead. Pass the treble in 2-3 and dodge 4-5 up, the treble turns you from behind, then from lead; thirds place."

Other points that will help you find your way through a plain course of Grandsire Doubles are : If you dodge 4-5 down your dodge bell will turn you from lead. (i.e. he is your after bell.) If you dodge 4-5 up you will turn your dodge bell from lead. (i.e. he is your course bell.) The bell you turn from lead after dodging 4-5 down will be your dodge bell next lead. If the treble turns you from lead you must make third's place.

We now come to the effect of bobs and singles. Touches of Grandsire generally contain more calls than Plain Bob, so you will need to know this table thoroughly :

At a plain lead	At a bob lead	At the lead after the bob
In the hunt	Double dodge 4-5 down	4-5 up
3rds	unaffected	4-5 down
4-5 down	Double dodge 4-5 up	3rds
4-5 up	3rds place and into the hunt	Stay in the hunt till the next call

At a plain lead	At a single lead	At the lead after the single
In the hunt	Double dodge 4-5 down	4-5 up
3rds	2nds place and into the hunt	Stay in hunt until the next call
4-5 down	Double dodge 4-5 up	3rds
4-5 up	Four blows in thirds place (long 3rds) and back to lead	4-5 down

You will notice that a single has the same effect as a bob on two of the bells. The first of these is the bell coming out of the hunt. He double dodges 4-5 down, passes the treble in 3-4 and leads, dodging 4-5 up at the next lead if there is not another call. The bell that would dodge 4-5 down at a plain lead at both a bob and a single double dodges 4-5 up with the bell coming out of the hunt, and makes third's place at the next plain lead. Let us now look at the bell that is due to make third's place. (We explained in section 6 (page 16) an easy way to learn how to make third's place correctly.) This bell is unaffected at a bob, i.e. he continues to make third's place. At a single he makes second's place in exactly the same way as he would in Plain Bob, but then he goes into the hunt, and remains there until the next bob or single. Finally, the bell that should dodge 4-5 up at a plain lead makes third's place and goes into the hunt at a bob, whilst at a single he makes long third's—or four blows in third's place—and then returns to lead, and will dodge 4-5 down next lead.

"Tintinnalogia", written by Richard Duckworth of Oxford and published by Fabian Stedman in 1668, was the first book on ringing. It attributes the composing of Grandsire to R.R., who was probably Robert Roan, and it is true to say that his composition has been rung more than any other. There are only two extents, or 120s, of Grandsire Doubles, but these can be rearranged to give what appear to be ten different ones.

<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>
- 4523	- 4523	S 5423	2534	2534	2534
4352	4352	5342	- 3425	- 3425	S 4325
- 5243	S 2543	- 4253	3542	3542	4532
5324	2354	4325	- 4235	S 2435	- 3245
S 4253	- 5423	- 2543	4523	2543	3524
4325	5342	2354	S 3245	- 4325	- 2435
- 2543	- 4253	S 4523	3524	4532	2543
2354	4325	4352	- 2435	- 3245	S 3425
- 5423	S 5243	- 5243	2543	3524	3542
5342	5324	5324	- 4325	S 4235	- 4235
S 2453	- 2453	- 2453	4532	4523	4523
2345	2345	2345	S 2345	- 2345	- 2345

<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>
S 5423	S 5423	2534	- 4523
- 2354	5342	S 4325	S 3245
S 4523	S 2453	- 2543	3524
4352	- 5324	S 3425	S 4235
S 2543	S 4253	3542	- 3542
- 4325	4325	S 2435	S 2435
S 5243	S 5243	- 3524	2543
5324	- 4352	S 4235	S 3425
S 4253	S 2543	4523	- 2543
- 5342	2354	S 3245	S 4325
S 2453	S 4523	- 4532	4532
2345	- 2345	S 2345	S 2345

(59) 2345	(59) 2345	(60) 2345	(60) 2345	(60) 2345	(79) 2345	(80) 2345
2534	— 4523	2534	S 5423	— 4523	2534	2534
S 4325	S 3245	— 3425	— 2354	4352	S 4325	S 4325
— 2543	3524	3542	— 5243	— 5243	4532	4532
S 3425	S 4235	— 4235	S 5324	5324	— 3245	— 3245
3542	— 3542	4523	— 2453	— 2453	3524	3524
3254	3254	— 2345	2345	2345	S 4235	S 4235
					— 3542	4523
					3254	— 2345

If you look at the first six of the 120s you will notice that they are all based on the principle of having a bob every other lead. This gives a touch of 60 changes which is doubled by singles. It is the position of the singles that is the cause for concern in many aspiring bob callers, and we shall point out shortly an easy way of remembering where to put them. Before we do this notice that the other four 120s are based on the block, "single, bob, single, plain," twice repeated. There is a single every other lead, with the leads in between being alternately a plain lead or a bob.

When we were explaining how to call Plain Bob Doubles we found that it was possible to call a 120 leaving one bell completely unaffected. This bell is sometimes called the "observation bell." It is not possible to call a 120 of Grandsire Doubles leaving one bell unaffected by calls, but if we look at the first three of the extents given it will be seen that the third bell makes third's place and then double dodges 4-5 up throughout each of the touches. In the next three 120s it will be seen that the fifth does this work, i.e. makes third's place and then double dodges 4-5 up. In the first case the third is known as the observation bell, the other extents are known as "fifth observation." Note that only the third and fifth can be observation bells: this is because we cannot start a true 120 with two plain leads.

We can now explain our simple method of remembering where to put the singles in an extent with six calls. If we ring the observation bell we must make a call every time we pass the treble in 3-4. (Note that calls in Grandsire must be made when the treble is in third's place so as to give a whole pull warning.) The bell that we dodge with—who is obviously dodging 4-5 down—is the bell that is coming out of the hunt. Call your first single (instead of a bob) where you will, and note your dodge bell. Some time later that bell will be called into the hunt at a bob, and you, as observation bell, will make third's place over him and the treble. This will warn you that the next call must be a single and not a bob, and you will find that you will dodge with the same bell as at the last single. Carry on calling bobs every time that you pass the treble in 3-4 up until the touch runs round.

Questions on Grandsire Doubles

41. What follows 4-5 up? (12)
42. Which bell is unaffected at a bob? (12)
43. Which bell is unaffected at a single? (12)
44. If you were in the hunt when a single was called what would you do? (12)
45. Without referring to the blue line, work out which bell will make third's place at the end of the first lead. (12)
46. If your dodge bell turns you from lead what will be your next work? (12)
47. If you are in the hunt and a bob is called what would you do? (12)
48. Why are the up dodges in Grandsire "back and hand" whilst in Plain Bob they are "hand and back"? (12)
49. If you passed the treble in 3-4 on the way down to lead what would be your next work? (12).
50. If you were in third's place—correctly—when a bob was called which bell would you be ringing? (12)
51. Although there are ten 120s of Grandsire Doubles they are all variations of a) 2 b) 3 c) 4 basic ones? (12)
52. Why can you only call the 3rd or 5th as observation bells in true 120s of Grandsire Doubles? (12)
53. Two bells do the same work when either a bob or a single is called. What these bells do at a plain lead? (12)
54. What is "long third's"? (12)
55. If you are told to go into the hunt which bell will you turn from lead? (12)
56. If you made second's place at a single what will be your next work? (12)
57. Grandsire Doubles is Plain Bob Minimus with two bells in the hunt. Is this statement correct? (12)
58. How does the observation bell in Plain Bob Doubles differ from that in Grandsire Doubles? (12)
59. After making third's place your after bell will turn you from lead. What will be his next work? (12)
60. What was the first book on change ringing and who was its author? (Note : although this question has nothing to do with Grandsire Doubles it is included to try and eliminate the common fallacy that Fabian Stedman wrote the first book on ringing!) (12)

13. St Simons Doubles

All the methods that we have dealt with so far have one thing in common : every bell plain hunts below the treble. This means that whenever you pass the treble on your way down to lead you will plain hunt till you pass him on your way up again. In these methods the treble will return to lead going over the bells in the same order as when he hunted up. In this next group of methods work other than plain hunting takes place below the treble; i.e. dodging and place making. As a consequence, the treble returns to lead taking the bells in a different order from when he hunted up, which can present its ringer with a problem in ropesight. If your band is attempting to ring St Simons for the first time you will probably need a ringer with some experience for the treble, and not a raw beginner.

1 2 3 4 5	Here is the first lead of the plain course of St
2 1 4 3 5	Simons Doubles. Before we draw the blue line
2 4 1 5 3	notice the two bells (the second and the fourth)
4 2 5 1 3	dodging at lead. The bells hunting down to lead
2 4 5 3 1	(the fifth and the third) cannot get any further than
4 2 3 5 1	third's place, so they make a whole pull in third's
2 4 3 1 5	and hunt up again. At the lead end observe that the
4 2 1 3 5	second passes the treble in 2-3 and then dodges in
4 1 2 5 3	3-4 up—exactly the same as he would in Plain Bob
1 4 5 2 3	Doubles. In fact, St. Simons is the same as Plain
<u>1 4 2 5 3</u>	Bob above the treble, and all the rules we gave in
	the circle of work in section 4 (page 7) for passing
	the treble when hunting up apply.

Look at the blue line on page 14. Copy this out and write the following instructions besides the line at the appropriate places : “Double dodge 1-2 up, pass the treble in 2-3, dodge 3-4 up. Whole pull behind, third's place, pass treble in 3-4, four blows behind. Third's place, pass treble in 4-5, whole pull behind, 3-4 down. Pass treble in 2-3, double dodge 1-2 down, treble turns you, seconds place.

If you follow these instructions you will have enough information to ring the method. There are some additional signposts, however, that are worth knowing. Write out a plain course and notice which bells dodge together in 1-2. You will find that they are 2 and 4, 4 and 5, 5 and 3, 3 and 2. In other words we still have the Plain Bob coursing order, i.e. 2, 4, 5, 3. Keep this in mind; it is very useful to know that if you are the fifth you will dodge in 1-2 down with the fourth and in 1-2 up with the third. The fourth is your course bell and the third your after bell. Notice that the same rule applies when hunting up to the back.

We now come to the effect of the bobs and singles. In earlier sections we have displayed this in the form of a table; in future we will give part of two leads with the bob or single in the centre.

	24315		24315		24315
	42135		42135		42135
plain lead	41253	bob	41253	single	41253
	14523		14523		14523
	<u>14253</u>		<u>15423</u>		<u>14532</u>
	41523		51243		41352
	45132		52134		43125
	54312		25314		34215

A selection of touches is given; for a full range of extents see the Central Council's book on Doubles Methods.

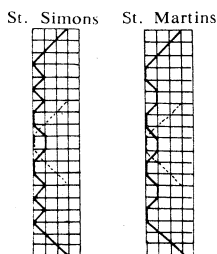
(60)	(60)	(60)		
<u>2345</u>	<u>2345</u>	<u>2345</u>		
4253	4253	- 5423		
- 3542	- 3542	2534		
- 2435	4325	- 4325		
3254	2453	2453		
- 4532	- 3524	- 3524		
- 2345	2345	2345		
(120)	(120)	(120)	(120)	(120)
<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>	<u>2345</u>
4253	4253	- 5423	- 5423	S 4532
5432	5432	- 3254	- 3254	3425
3524	- 2354	- 4532	5342	2354
- 4235	5243	3425	- 2453	5243

Each of the 120s to be twice repeated.

14. St Martins Doubles

1 2 3 4 5
2 1 4 3 5
2 4 1 5 3
4 2 5 1 3
4 2 5 3 1
2 4 3 5 1
2 4 3 1 5
4 2 1 3 5
4 1 2 5 3
1 4 5 2 3
1 4 2 5 3

St Simons only differs from St Martins in the work on the front, i.e. in 1-2. Instead of dodging places are made, thus :



Bobs and singles are exactly as shown for St Simons, the touches also being the same.

15. St Osmund Doubles

1 2 3 4 5	St Simons has dodging in 1-2, St Martins has
2 1 4 3 5	places. St. Osmund has both dodging and places.
2 4 1 5 3	Draw the blue line and work this out for yourself.
2 4 5 1 3	When ringing St Osmund take care to make second's
4 2 5 3 1	place immediately after dodging 3-4 down.
2 4 3 5 1	The other position where mistakes are often made
4 2 3 1 5	is when the ringer dodging 1-2 up forgets to make
4 2 1 3 5	second's place before dodging 3-4 up.
4 1 2 5 3	Calls and touches are as given under St Simons
1 4 5 2 3	Doubles.
<u>1 4 2 5 3</u>	

16. Learning a Method (2)

In earlier sections we have emphasised the importance of knowing where you passed the treble. If you took notice of this, you should be in a position now to ring some methods without learning a blue line.

In the three preceding sections we have seen how to ring St Simons, St Martins and St Osmund Doubles. All of these are Plain Bob above the treble. What happens if we substitute Reverse Canterbury above the treble? We showed in section 6 that this only differs from Plain Bob because places are made in 3-4 instead of dodging. St Simons below the treble and Reverse Canterbury above will have a plain course like this :

1 2 3 4 5	
2 1 3 4 5	This is St Nicholas Doubles, and it is easy to
2 3 1 5 4	ring this without working out the blue line. Every
3 2 5 1 4	time that you pass the treble you ring the appropriate
2 3 5 4 1	method—St Simons below the treble and
3 2 4 5 1	Reverse Canterbury above.

We have picked a simple example for this exercise. When you come to Minor ringing you will find this very useful. If you have learnt Cambridge Surprise Minor and London Surprise Minor you will be able to ring York Surprise without even knowing the plain course : you ring Cambridge above the treble and London below it. Similarly, many Surprise Major methods are the same, above or below the treble. Cambridge, Yorkshire and Lincolnshire are all Cambridge above the treble. Cambridge and Pudsey are the same below the treble, and this holds good even if you are ringing Major, Royal or Maximus!

Do not despair of ever being able to do this. Note where you pass the treble even in the simplest of methods, and you will gradually find it will become more and more of a help.

17. Other Doubles Methods

Here are two more Doubles methods that may be rung by using the above system :

Plain Bob above Treble

St Simons
St Martins
St Osmund

Reverse Canterbury above Treble

St Nicholas
Winchendon Place
St Remigius

Bobs and singles for the St Nicholas group are the same as for Reverse Canterbury. For touches use those given under Plain Bob Doubles.

18. More Doubles Variations

We pointed out in section 8 that Doubles variations have the same plain course as other methods, but use a non-standard bob or single. The following table gives twenty-four variations based on methods we have already dealt with.

<i>Variation Name</i>	<i>Plain Course</i>	<i>Call</i>	<i>Extent</i>
Kennington	Plain Bob	Rev. Canterbury Bob	(a)
Seighford	Plain Bob	Rev. Canterbury Single	(b)
April Day	Plain Bob	Grandsire Single	(b)
St. Alban	St. Simons	Rev. Canterbury Bob	(a)
Elford	St. Simons	Rev. Canterbury Single	(b)
Eynsham	St. Simons	Grandsire Single	(b)
St. Paul	St. Martins	Rev. Canterbury Bob	(a)
Austrey	St. Martins	Rev. Canterbury Single	(b)
St. Leonard	St. Martins	Grandsire Single	(b)
St. Ambrose	St. Osmund	Rev. Canterbury Bob	(a)
St. Felix	St. Osmund	Rev. Canterbury Single	(b)
St. Ninian	St. Osmund	Grandsire Single	(b)
Southrepps	Rev. Canterbury	Plain Bob Bob	(a)
St. Columb	Rev. Canterbury	Plain Bob Single	(b)
Clifford	Rev. Canterbury	Grandsire Single	(b)
St. Giles	St. Nicholas	Plain Bob Bob	(a)
St. Thomas	St. Nicholas	Plain Bob Single	(b)
Lapley	St. Nicholas	Grandsire Single	(b)
St. Miles	Winchendon Place	Plain Bob Bob	(a)
St. Luke	Winchendon Place	Plain Bob Single	(b)
St. John	Winchendon Place	Grandsire Single	(b)
Church Greasley	St. Remigius	Plain Bob Bob	(a)
St. Chryostum	St. Remigius	Plain Bob Single	(b)
Horsley	St. Remigius	Grandsire Single	(b)

For extents marked (a) call the 2, 3 or 4 four blows behind. For extents marked (b) call the 3, 4 or 5 to make second's place. Each to be twice repeated. Note that 5 must not be called to make four blows behind at a bob, nor must the 2 be called to make second's place at a single.

19. St Clements Minor

1 2 3 4 5 6 If you have worked systematically through
 2 1 4 3 6 5 this book you will find that St. Clements Minor
 2 4 1 6 3 5 can be summed up thus: "As St Simons Doubles
 4 2 6 1 5 3 is to Plain Bob Doubles so St Clements Minor
 2 4 6 5 1 3 is to Plain Bob Minor". Refer now to the blue
 4 2 5 6 3 1 line given on page 25 and work this out for your-
 2 4 5 3 6 1 self!
 4 2 3 5 1 6
 2 4 3 1 5 6
 4 2 1 3 6 5
 4 1 2 6 3 5
 1 4 6 2 5 3
 1 4 2 6 3 5

The dotted line indicates where you pass the treble. Compare the work above the treble with Plain Bob Minor and you will find it exactly the same. It is possible to ring St Clements by knowing that the bells that pass the treble in 1-2 and 2-3 on their way down to lead dodge three times together: all the other working bells plain hunt down to third's place then hunt up again, all the bells ringing Plain Bob above the treble. It really is important to get to know where you pass the treble in every method.

The calls in this method are exactly the same as in Plain Bob Minor.

	421365		421365		421365
plain lead	412635	bob	412635	single	412635
	146253		146253		146253
	<u>142635</u>		<u>164235</u>		<u>146235</u>
	416253		612453		412653
	461523		621543		421563

A few touches and extents are given: more 720s may be found in the Central Council's book on Minor Methods.

(96)	(108)	(120)	(720)	(720)	(720)
23456	23456	23456	23456	23456	23456
- 64235	S 46235	42635	23564 4	64235 1	S 32564 4
26543	S 25463	64523	45236 1	64352 4	S 35264 5
S 53264	42356	56342	45362 4	23645 1	<u>42356</u> 1
25436	S 36425	- 23564	PL 34256 1	PL 34256 4	
- 64253	S 45362	- 45236			
26345	34256	24653			
S 35264	S 26345	62345			
<u>23456</u>	S 35264	36524			
	<u>23456</u>	- 45362			
		- <u>23456</u>			

Each one to be five times repeated single, halfway and end.

20. Single Oxford Bob Minor

1 2 3 4 5 6	Single Oxford Bob Minor is often known
2 1 4 3 6 5	by its old name of Oxford Bob Minor. If you
2 4 1 3 5 6	look at the lead given here you will notice that,
4 2 3 1 6 5	like Plain Bob, all the bells plain hunt below
4 3 2 6 1 5	the treble. Note, however, that they do not come
3 4 6 2 5 1	down to the lead in Plain Bob coursing order,
3 6 4 5 2 1	although if you wrote out all of the course
6 3 5 4 1 2	you would find that they do observe this order
6 5 3 1 4 2	when dodging at the back. The blue line will be
5 6 1 3 2 4	found on page 25.
5 1 6 3 4 2	
1 5 3 6 2 4	
<u>1 5 6 3 4 2</u>	

If you can remember Plain Bob Minimus including where you pass the treble, there is an easy way of remembering Single Oxford. The rule is: "If you pass the treble in 1-2, 2-3 or 3-4 when hunting up ring Bob Minimus, if you pass it in 4-5 or 5-6 then you dodge three times behind." Look at the blue line and work out the logic of this: you will find it useful.

	561324		561324		561324
plain lead	516342	bob	516342	single	516342
	<u>153624</u>		<u>153624</u>		<u>153624</u>
	156342		135642		153642
	513624		316524		516324
	531642		361542		561342

Useful points to remember in ringing Oxford Bob are: Don't try to go into 5-6 after dodging 3-4 up: if you get to the back dodge there till the treble turns you; if you strike over the treble before getting to fifth's place then you must not go up to the back that lead; the bells dodging at the back are unaffected by calls; if you are not at the back and a bob is called you must make fourth's place and return to lead; the bell that makes the single makes fourth's, third's, fourth's and back to lead.

(720)	(720)
<u>23456</u>	<u>23456</u>
23564 3	S 32564 3
45236 2	S 62453 1
45362 3	S 52346 1
PL 34256 2	S 25463 3
	PL 42356 2

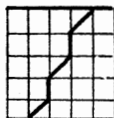
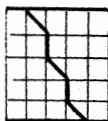
Each to be five times
repeated, single halfway
and end.

(96)	(120)	(168)	(240)
<u>23456</u>	<u>23456</u>	<u>23456</u>	<u>23456</u>
- 35642	56342	- 35642	56342
- 42563	- 64235	S 45263	42635
- 26354	35426	- 56324	- 23564
S 56432	26543	24635	S 63452
32645	- 64352	35462	52346
45263	52436	62543	46235
63524	- 23645	<u>43256</u>	35624
S <u>23456</u>	45362	Repeated	S 25463
	62534		S 63542
	- <u>23456</u>		S <u>43256</u>
			Repeated

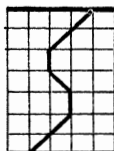
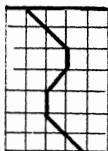
21. Terms (2)

We have now reached a stage where some additional terms are required. We have seen how dodges may be single, double or triple, and may be made in 1-2, 3-4 and 5-6 in Minor, or 1-2 and 3-4 or 4-5 in Doubles. Places have been made in any position. All work in changeringing is a combination of places and dodging; some of these combinations have been given special names, mainly as an aid to memorising them. For instance, back in section 6 we saw that to ring Reverse Canterbury we had to make places in 3-4. If we were hunting up we made third's place, then fourth's place, and then carried on hunting up. If we were hunting down the places occurred in the reverse order. This type of consecutive places is known as "Kent places". If you were told to 'make Kent places in 5-6' whilst ringing Major you would make fifth's and sixth's if hunting up or sixth's and fifth's if hunting down. Another type of places is known as "Court places." In these if hunting up you would make fourth's place first, then drop back into third's place, and then carry on hunting up. If a dodge is added at each end of these places they are known as "Yorkshire places". The list shows all of these, together with some other common terms.

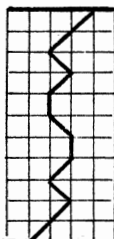
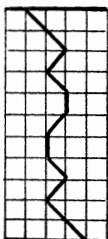
Familiarise yourself with these terms, so that when one of them occurs in a blue line you will be able to recognise it instantly.



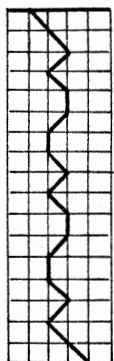
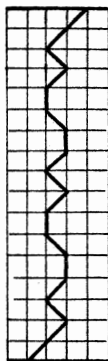
Kent places



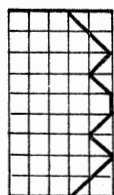
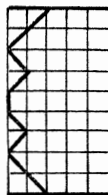
Court places. Note that the place made first is furthest away in the direction of hunting.



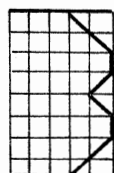
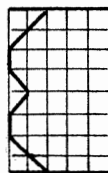
Yorkshire places. Learn as "dodge, far place, near place, dodge."



Cambridge places. Learn as "Dodge, far, near, dodge with the treble, far, near, dodge."



Treble bob. Generally made at the lead or at the back.



Stedman whole turn. This will be dealt with more fully under that method.

22. Learning a Method (3)

We have seen how to learn a method using a blue line, and also how it is possible to dispense with one by knowing the work of a method above and below the treble. In a few methods a different technique is possible: it might be termed "the jingle" method, and it is based on knowing some of the terms given earlier.

Double Court Minor may be memorised by the jingle:

"First, full, last, places, first, full, last, places."

"First" means a whole pull and dodge. "Full" means treble bob (or dodge, whole pull, dodge). "Last" is a dodge and a whole pull, whilst "Places" are court places (as explained in the last section.) To make this clearer, compare this with the blue line given on page 25:

First (whole pull and dodge)
 Full (treble bob)
 Last (dodge and whole pull)
 Places (far place, near place)
 First (whole pull and dodge)
 Full (treble bob)
 Last (dodge and whole pull)
 Places (far place, near place)

Note that dodging only occurs in 1-2 and 5-6, and having completed a dodge you must hunt through as far as you can before the next one. Other points to note are: you always go from a dodge to a dodge, and never to a whole pull; the places are forced upon you as you cannot go any further because of the bells dodging; if the treble turns you from lead or lie then you make places; the treble always passes between your places, i.e. one of your blows in fourth's place is always over the treble.

Double Court is different from all the other methods we have met so far in that sixth's place is made at the lead head instead of second's place. At a bob fourth's place is made, the bells behind dodging. At a single, fourth's, fifth's and sixth's are made, thus:

	641532		641532		641532
plain lead	614523	bob	614523	single	614523
	165432		165432		165432
	156342		156423		156432
	513624		514632		514623
	531642		541623		541632

If you look at the bob you will see that the bell doing first work behind lies a whole pull, dodges three times in 5-6 down,

and then goes down to last work at lead. The bell doing full work behind dodges three times in 5-6 up, lies, and then makes third's and fourth's place. The bell making the bob comes from full work at lead, makes fourth's place and returns to full work at lead. He does exactly the same if a single is called. The bell that makes the single is the bell doing first work behind. He lies, dodges 5-6 down, makes fifth's, dodges 5-6 up, lies, and then makes 3-4 places. The bell working with him is the bell doing full work behind which is unaffected at a single.

The following touches are suitable for Double Court Minor:

(120)		(144)		(216)		(720)		(720)
<u>23456</u>		<u>23456</u>		<u>23456</u>		<u>23456</u>		<u>23456</u>
- 56423	S	56432	-	56423		64235 4	*	35642 3
23645		32645		23645		26435 2		54263 3
45362	-	45632	-	45623		* 63542 3		25463 2
- 62345		32564		23564		PL 42356 1	PL	42356 2
45236	-	64532		64352		Each five times repeated with S for bob at * in third and sixth part.		
- 36245		32456		52436				
45623								
23564	Repeated							
- 64523				Twice Repeated				
23456								

23. Double Oxford Bob Minor

As its name implies, this is a double method, which means that all the work at the front is mirrored by the work at the back. If you draw the blue line you will see that the method consists only of a front work, Yorkshire places in 3-4 and back work.

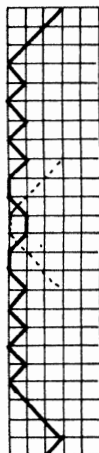
1 2 3 4 5 6	The front work (which is the same as the back
2 1 4 3 6 5	work,) is identical to that of St. Clements Minor,
2 4 1 3 5 6	i.e. three pull dodge 1-2 down, lead, second's over
4 2 3 1 6 5	the treble, lead, three pull dodge 1-2 up. York-
2 4 3 6 1 5	shire places in 3-4 follow this (dodge, far place,
4 2 6 3 5 1	near place, dodge). The back work is three pull
2 4 3 6 5 1	dodge 5-6 up, lie, make fifth's place below the
4 2 6 3 1 5	treble, lie and three dodges 5-6 down. Yorkshire
2 4 6 1 3 5	places in 3-4 then conclude the course. Bobs
4 2 1 6 5 3	and singles are as in St. Clements; the touches
4 1 2 6 3 5	are also identical.
1 4 6 2 5 3	

1 4 2 6 3 5

24. Other Plain Minor Methods

When we were dealing with St. Simons Doubles we saw that by altering the dodging on the front for places we formed another method. This may be done in St. Clements and Double Oxford, giving four more methods.

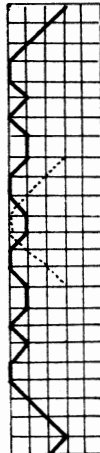
St. Clements



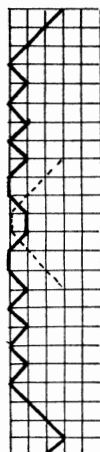
Childwall



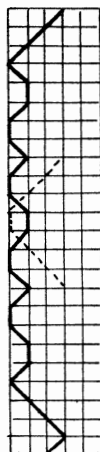
Buxton



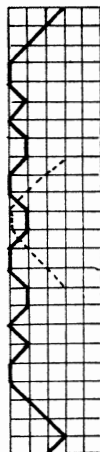
Double Oxford



Thelwall



Pinehurst



Note that Buxton, Childwall and St. Clements are all the same method above the treble. Similarly, Thelwall and Pinehurst are Double Oxford above the treble. Touches and 720s may be called as St. Clements.

Questions

61. St. Simons Doubles is the same as Plain Bob Doubles above the treble. True or false? (13)
62. If you are dodging on the front in St. Simons it must be with your course bell or after bell. True or false? (13)
63. Dodging in 3-4 only occurs in St. Simons when the treble leads. True or false? (13)
64. St. Simons has dodging on the front, St. Osmund has places and St. Martins has both. True or false? (14)
65. Winchendon Place is a variation of St. Nicholas. True or false? (17)
66. St. Nicholas is Reverse Canterbury above the treble and St. Simon's below. True or false? (16)
67. Is Plain Eob coursing order followed by both the bells on the front and those on the back in St. Clements Minor? (19)
68. If you pass the treble in 1-2 or 2-3 on the way down to lead in St. Clements what do you do? (19)
69. What does the bell about to dodge 3-4 down do at a single in St. Clements? (19)
70. If you make the bob in St. Clements what will be your next piece of work? (19)
71. Is Single Oxford the same as Oxford Bob Minor? (20)
72. There is a rule connecting Plain Bob Minimus with Single Oxford Minor. What is it? (20)
73. Is Single Oxford plain hunting below the treble? (20)
74. All the bells below 5-6 make fourth's at a bob in Oxford Bob Minor. True or false? (20)
75. If you are making fourth's when a single is called in Single Oxford Minor what would you do? (20)
76. What are Kent places? (21)
77. What are Court places? (21)
78. If you were told to "Treble bob at lead" what would you do? (21)
79. Yorkshire places consist of Court places between two dodges. True or false? (21)
80. There is no dodging in 3-4 in Double Court. True or false? (22)
81. Always go from a dodge to a dodge in Double Court. Is this a true statement? (22)
82. The back work in Double Court is the same as the front work. True or false? (22)
83. The front work in St. Clements is a mirror image of the back work in Double Oxford. True or false? (23)

25. Stedman Doubles

All the methods that we have met so far have been Plain Methods. The common factor that they all possess is a treble which plain hunts all the time, the other bells rotating their work around him. In Plain Bob, for instance, it is the bell making second's place over the treble which causes the dodging in 3-4 and 5-6; in Double Court the bells treble bob at lead and the back unless the treble prevents them.

Stedman is a principle. In principles all the bells do the same work. Plain Hunt, or Original, is the simplest member of this group; Stedman is the most popular.

Stedman Doubles may be divided into three sections— the slow work, the quick work and the dodging. Look at the blue line on page 53.

This shows the three types of work in Stedman. "Quick work" is, as its name implies, plain hunting directly into lead and out again. "Dodging" consists of "double dodge 4-5 up, lie, double dodge 4-5 down." Note that the dodging slots between the quick work and the slow work. "Slow work" must be learnt as a complete section on its own, and, if you hope to progress with your ringing, using the correct terms.

An expression that you will not have come across before is "a whole pull wrong". A normal lead (i.e. hand then backstroke) is "a whole pull right". It follows from this that "a whole pull wrong" is leading at backstroke and then at handstroke. Remember that the backstroke blow should be tucked in, whilst the normal gap is left at the handstroke blow.

We can now look at the slow work as a whole. Study the diagram opposite and commit it to memory before attempting to ring the method.

The bell going in slow leaves the dodging in 4-5 and makes third's place on the way in. This means when he gets down to lead his first blow there will be at backstroke. This is where the inexperienced Stedman ringer usually makes his first mistake! Having been taught to keep an open handstroke lead makes it seem unnatural to pull your bell in for its first blow at lead. If you fail to do this, however, you will upset the rhythm, and so lessen your chance of completing your first whole turn successfully.

To repeat, on the way in slow make third's place, then lead a whole pull wrong, making sure that the backstroke lead is tucked in well. Then make one blow in second's place over the other slow bell, and return to lead full, this time the right way round, i.e. hand and back. This completes your first whole turn, and after making third's place you return to lead for just one blow at handstroke. We dealt with how to make third's place correctly in section six; the other point to remember here is to

principles do not have leads, but divisions. In Stedman, each of these divisions consists of twelve changes, which is further subdivided into two sets of six changes, which are known as "quick sixes" and "slow sixes".

1 2 3 4 5	
2 1 3 5 4	
2 3 1 4 5	
<u>3 2 4 1 5</u>	
2 3 4 5 1	
2 4 3 1 5	
4 2 3 5 1	Slow six
4 3 2 1 5	
<u>3 4 2 5 1</u>	
4 3 5 2 1	
4 5 3 1 2	
5 4 3 2 1	
5 3 4 1 2	Quick six
3 5 4 2 1	
<u>3 4 5 1 2</u>	

if you look at these figures you will see that rounds occur at the fourth change of a quick six. This is why touches of Stedman usually are shown as starting from 23145 and not from rounds.

In the slow six all the leading is at backstroke and handstroke (or wrong) whilst in the quick six it is at hand and back (or right).

Two bells dodge together throughout each six, the new dodging bell coming up to the back at the parting of the sixes. Note that whilst they dodge the three bells on the front ring all the possible changes on three bells

($3 \times 2 \times 1 = 6$ changes). If a touch is to be called true then if these bells come to the front again—even if it is a slow six rather than a quick six, and vice versa—then the two bells dodging in 4-5 must dodge the other way round. Try this for yourself and check it.

We now come to the effect of the calls. With five bells, and twelve changes in a division, the plain course must be five times twelve, or sixty changes long. This is just half the total number possible, so to obtain a 120 all we have to do is to change over two bells, repeat the plain course, and change them back again. In section 5 we showed that a bob altered the work of three bells, whereas a single only affected two. Thus we shall only need singles in Stedman Doubles.

The easiest way to accomplish this is for the single to change over the bells dodging in 4-5, the single taking effect in the middle of the six, thus:

23145		23145	
<u>32415</u>	plain six	<u>32415</u>	single
23451		23451	
24315		24315	
42351		42315	
43215		43251	
<u>34251</u>		<u>34215</u>	
43521		43125	

Let us look at the work of the treble. He is going out quick as the single is called. He makes one blow behind, two blows in fourth's place, a further blow behind, and then goes in the same way as he came out (quick in this case). This piece of work is sometimes known as "cat's ears", for obvious reasons!

The other bell involved in the single is the fifth. He has double dodged 4-5 up after coming out slow, and is lying behind as the single is called. He makes one blow in fourth's place, two in fifth's, one in fourth's, and then lies behind again before double dodging 4-5 down and going in the same way as he came out—slow in this case. The other three bells are unaffected.

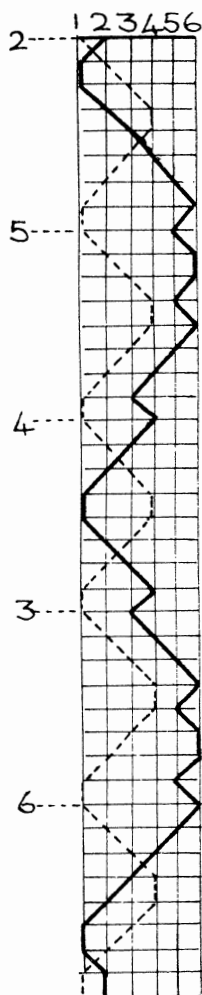
The easiest way to call touches of Stedman Doubles is to call yourself to make a single with one bell twice. Ten extents are possible, calling these bells to make the singles: 1 and 2, 1 and 3, 1 and 4, 1 and 5, 2 and 3, 2 and 4, 2 and 5, 3 and 4, 3 and 5, and finally 4 and 5. There are also five extents containing four singles which may be found in the Doubles Collection.

26. Little Bob Minor

In all the Minor methods that we have seen so far the treble has always hunted up to sixth place and back to lead. In Little Bob the treble only hunts up to fourth's place and then returns to lead. Here is the first lead:

1	2	3	4	5	6
2	1	4	3	6	5
2	4	1	6	3	5
4	2	6	1	5	3
4	6	2	1	3	5
6	4	1	2	5	3
6	1	4	5	2	3
1	6	5	4	3	2
1	6	4	5	2	3

You will see that all the bells plain hunt until the treble leads or makes fourth's place. When the treble leads second's place is made exactly the same as in Plain Bob Minor, causing the bells in 3-4 and 5-6 to dodge.



As you can see, the blue line is very simple. There is also an easy rule which you may find helpful. It is, "Always dodge in 3-4 and 5-6 unless the treble prevents you." Follow through the path of the second bell. He cannot dodge in 3-4 after making second's place as he meets the treble there. He carries on into 5-6 where he treble bob dodges. On coming down into 3-4 he finds that the treble is at lead, so he dodges in 3-4. After passing the treble in 2-3 he leads, and then finds that he passes the treble in 2-3 going out, so he dodges in 3-4 up. After treble bobbing behind he passes the treble in 3-4 on his way down to lead, so he runs in and the treble turns him from lead and he makes second's place. It is worth while remembering that as the treble never gets into 5-6—or he shouldn't!—you must always treble bob there.

The bobs and singles in Little Bob are exactly the same as those for Plain Bob Minor, and can be found in section 10.

Note that it is not possible to obtain a 720 of Little Bob Minor as the treble never gets into fifth's and sixth's place. The longest touch is only 480 changes.

(96)	(144)
<u>23456</u>	<u>23456</u>
- 56423	64523
- 34256	S 32564
- 56234	45632
- 42356	S 23645
- 56342	56423
S <u>24356</u>	<u>34256</u>

Repeated

Twice
Repeated

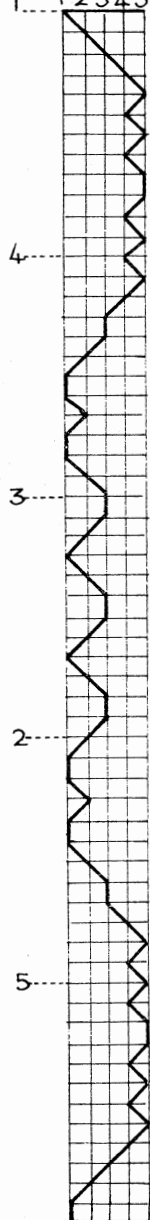
(120)	(480)	(480)
<u>23456</u>	<u>23456</u>	<u>23456</u>
S 32564 2	73564 2	64235 3
45326 3	45236 3	64352 2
45263 2	45362 2	23645 3
PL 24356 3	PL 34256 3	PL 34256 2

Repeated

5 times repeated. S
halfway and end.

Stedman Doubles

1... 1 2 3 4 5



Out Quick

Dodging

4...

3...

Slow work

2...

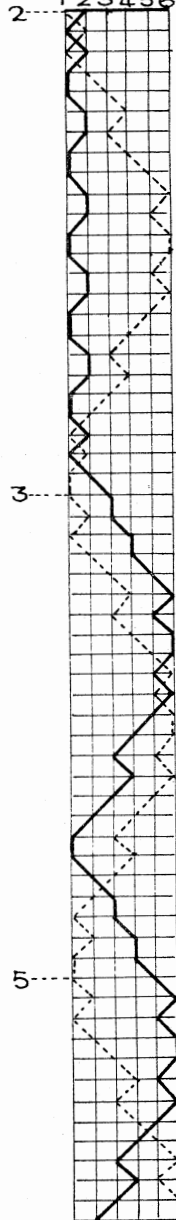
5...

Dodging

In Quick

Kent Treble Bob Minor

2... 1 2 3 4 5 6

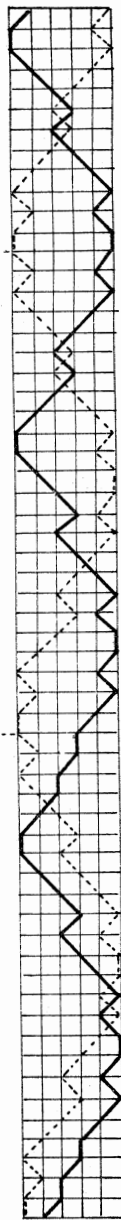


3...

5...

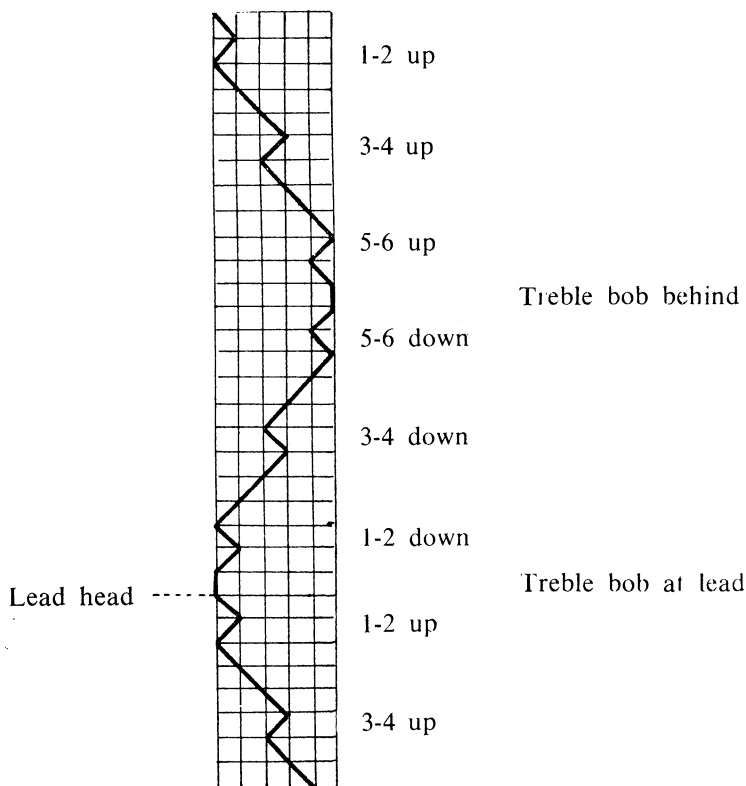
6...

4...



27. Treble Bob Hunting

We have seen that in Plain Minor methods the treble hunts up to sixth's place and then down to lead. In Little methods it only hunts to fourth's place before returning to lead. In Treble Bob, Delight and Surprise methods the treble has a dodging path which can be summarised as, "Treble bob at lead, 3-4 up, treble bob behind, 3-4 down." Note that when starting from rounds you begin halfway through the "treble bob at lead".



A useful tip to remember in treble bob hunting is summed up in the expression: "Pass one bell and dodge with the next." For an example, let us take the first lead of Kent Treble Bob Minor. The treble dodges with the second in 1-2 up, passes the fourth and dodges 3-4 up with the tenor. He then passes the fifth and dodges 5-6 up with the third and lies behind whilst the fourth comes up to him. He dodges 5-6 down with the fourth, passes the tenor and dodges 3-4 down with the fifth. On his way into lead he

passes the third, dodges 1-2 down with the second, leads a whole pull and then starts all over again.

If all your band is learning how to treble bob hunt you may find it useful to practise it together, all the bells doing the same work. The plain course will run to twenty-four changes, every other change being repeated throughout. When you have gained confidence in this you can proceed to the next section.

28. Kent Treble Bob Minor

All of the work in Kent Treble Bob Minor consists of pieces of methods we have already discussed in this book. The only problem you will have is re-assembling the portions in the right order! Let us look at the first lead of the method and see how the work fits together.

1 2 3 4 5 6	Follow through the path of the treble. You
2 1 3 4 6 5	will see that this is treble bob hunting as ex-
1 2 4 3 5 6	plained in section 27. Now look at the second.
2 1 4 3 6 5	He dodges with the treble and then makes
2 4 1 6 3 5	second's place over all the bells in turn until the
4 2 6 1 5 3	treble returns to lead, when he dodges with him
4 2 1 6 3 5	again. This is termed "The slow work" (Not
2 4 6 1 5 3	to be confused with Stedman slow work, of
2 6 4 5 1 3	course).

6 2 5 4 3 1	The third starts off by making "Kent places
6 2 4 5 1 3	out". After treble bobbing behind (dodge, lie,
2 6 5 4 3 1	dodge), he dodges 3-4 down, leads a whole pull,
2 5 6 3 4 1	and makes "Kent places out" again. The fourth
5 2 3 6 1 4	bell does the opposite work to the third, starting
5 2 6 3 4 1	off with "Kent places in", leading a whole pull,
2 5 3 6 1 4	dodging 3-4 up, treble bobbing behind and then
2 3 5 1 6 4	making "Kent places in" again.

3 2 1 5 4 6	The fifth treble bobs behind, dodges 3-4 down,
3 2 5 1 6 4	leads a whole pull, dodges 3-4 up and treble bobs
2 3 1 5 4 6	behind again. (Note that the last dodge of treble
2 1 3 4 5 6	bob behind comes in the next lead). The tenor
1 2 3 4 6 5	does the same work as the fifth, starting off by
2 1 4 3 5 6	finishing his treble bob behind, then dodging 3-4
1 2 4 3 6 5	down, leading a whole pull, dodging 3-4 up and
1 4 2 6 3 5	treble bobbing behind.

Having explained the work of all the bells let us now look at the blue line and see if there is an easy way of committing it to memory. It is on page 53.

If you take a general look at the blue line you will see that, apart from the slow work, there is no dodging at lead. So, if you are not in the slow, you only lead a whole pull when you get to lead. Now look at the rest of the course. Imagine that all the places are 3-4 dodges, and you will see that all the rest of the work is only treble bob hunting. The problem is to know when to make places instead of dodging in 3-4. For this we rely on our old friend, the treble.

The golden rule for Kent is : “Always dodge in 3-4 unless the treble is below you.” If you have good ropesight you will have no difficulty in applying this rule; for those who are less fortunate we will explain further.

If you are in the slow you must dodge with the treble before leaving the front. As you are going up, leaving the treble on the front, he must be below you, so you make places out. You know from the blue line that you must make places out the next time that you leave the front, and the treble reminds you of this as you pass him in 2-3 on your way out—in fact you make your first blow in third's place over him.

After this you treble bob hunt (but only leading a whole pull) until you pass the treble in 4-5 on your way out to treble bob behind. (See the tenor in the first lead of the course). This warns you that the next time that you come in you must make places in instead of dodging 3-4 down. You know from the blue line that the next time that you come in you must make places and go into the slow, and the treble reminds you of this when you dodge with him in 5-6 up beforehand. (See the fourth in the first lead of the course).

Here are a few more hints that you might find helpful when you come to ring Kent : After making your second set of places in, do not forget to dodge with the treble; when in the slow, you make second's place over all the bells in Plain Bob coursing order (i.e. if you are ringing the tenor you will make second's place over the 5, 3, 2, and 4 in turn). All the places are made at back and hand, or wrong; the bells all the way through the course follow Plain Bob coursing order; you always dodge with the same bell in the same position unless that bell is in the slow when the treble replaces it. (Look at the tenor : in the plain course he always dodges with the fifth in 5-6 down, the third in 3-4 up, the fourth in 5-6 up. He normally dodges with the second in 3-4 down, but in the first lead the second is in the slow, so he dodges with the treble instead).

In Treble Bob Minor methods extents are obtained with bobs only, and singles are not used as they introduce falseness. However, during the last decade they have come into common use, though only on the higher number of bells.

	231546		231546
	213456		213456
	123465		123465
plain lead	214356	bob	214356
	124365		124365
	142635		142356
	412653		412365
	146235		143256
	416253		413265
	461523		431625

There are two bells unaffected at the bob. The first of these is the bell coming out of the slow, and the other is the bell going into the slow, who is making his second set of places in. The two bells in 5-6 do two more dodges when a bob is called (three altogether) and then carry on treble bob hunting. The bob puts them both back to the position in the blue line where they were the previous lead. The final bell is the one making places out. He has just made third's place when the bob is called, he then makes four blows in fourth's place, two in third's and returns to lead. This is called making the bob, and can be regarded as making places out followed by places in. The following lead this bell makes places into the slow work.

(144)	(144)	(216)	(240)
<u>23456</u>	<u>23456</u>	<u>23456</u>	<u>23456</u>
42635	42635	- 42356	42635
64523	- 64235	- 34256	- 64235
- 56423	26543	23645	- 26435
45362	52364	- 62345	42563
34256	- 35264	- 36245	<u>54326</u>
- <u>23456</u>	<u>23456</u>	23564	Repeated
		- 52364	
		- 35264	
		<u>23456</u>	

(720)	(720)
<u>23456</u>	<u>23456</u>
64235 2	35642 4
26435 1	54263 4
63542 4	25463 1
PL <u>42356</u> 3	PL <u>42356</u> 1

Each to be twice repeated.

29. Oxford Treble Bob Minor

1 2 3 4 5 6 Oxford Treble Bob (under the name of Union
 2 1 4 3 6 5 Bob) was the first treble bob method to be rung.
 1 2 4 3 5 6 Later in the eighteenth century Kent Treble Bob
 2 1 3 4 6 5 was introduced (under the name of New Treble
 2 3 1 6 4 5 Bob) and rapidly gained in popularity as the
 3 2 6 1 5 4 coursing order did not change from lead to lead
 3 2 1 6 4 5 as it does in Oxford. The work of both methods
 2 3 6 1 5 4 is very similar, which you can see if you compare
 2 6 3 5 1 4 the first leads.

6 2 5 3 4 1 The difference between the two methods lies
 6 2 3 5 1 4 in the 3-4 places. In Oxford the bell hunting
 2 6 5 3 4 1 down from the back goes down to third's place
 2 5 6 4 3 1 and then returns to 5-6. (In Kent, of course, he
 5 2 4 6 1 3 would make fourth's third's and in). The bell
 5 2 6 4 3 1 hunting up makes fourth's place, and then
 2 5 4 6 1 3 returns to lead. (In Kent he would make third's,
 2 4 5 1 6 3 fourth's and out).

4 2 1 5 3 6 If you have learnt to ring Kent by using the
 4 2 5 1 6 3 rule: "Treble bob hunt (but leading whole pull
 2 4 1 5 3 6 only) unless the treble is below you", then you
 2 1 4 3 5 6 should have no difficulty in ringing Oxford. If
 1 2 3 4 6 5 you dodge with the treble at lead or pass him in
 2 1 3 4 5 6 2-3 then you make fourth's and back to lead. If
 1 2 4 3 6 5 you pass the treble in 4-5 or dodge with him in
 1 4 2 6 3 5 5-6 up then you make third's place and go up to
 5-6 again. Some people find it helpful to regard
 the places as being like a Plain Bob Minor single.

Note that the bells do not go to the lead or the back in Plain Bob coursing order; that the places in 3-4 are made right, i.e. at hand and back; after fourth's and into the slow do not forget to dodge with the treble.

Fourth's place is made at the bob as it is in Kent. However, the bell making the bob has come down from the back and is making third's as the bob is called. He then makes fourth's, then third's again, and returns to the back. The following lead he will make fourth's place and go into the slow. The work of all the other bells is as in a bob in Kent. All the touches for Kent may be used for Oxford.

30. Place Notation

Up to the end of 1950 the number of methods that had been rung was comparatively small. Only 181 Surprise Major methods had been rung to peals, and it was possible to keep records of these fairly simply. Since that time, many hundreds of methods

have been rung, and it was obvious that a short hand way of printing these was desirable. Several were available, but place notation—which had been used by John Carter and others in the late nineteenth century—has been generally adopted. It describes a method by giving the sequence of places made between successive pairs of rows in the lead.

Take Grandsire Doubles. Third's place is made between rows one and two, and first's place between rows two and three. Fifth's place is made between the third and fourth rows, and so on. We can write out a lead of Grandsire Doubles as

3.1.5.1.5.1.5.1.

Note that a full stop between each number indicates that places are made between successive rows.

Now let us look at St Clements Minor. Like most of the methods that we ring it is symmetrical about the half lead, so we can write the place notation as

x 14 x 36 x, hl 36 lh 12
or — 14 — 36 —, hl 36 lh 12

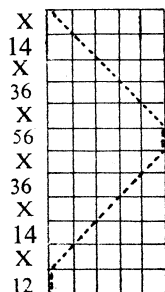
The cross (or the dash) signifies that no place is made between those two rows, so the bells in 1-2, 3-4, and 5-6 have to change. 14 means that first's place and fourth's place are made by the bells in those positions, so this forces the bells in 2-3 and 5-6 to change over. Similarly, 36 means that third's place and sixth's place are made, whilst the bells in 1-2 and 4-5 change.

We next come to the comma. This shows us that we have come to the half lead position, i.e. the treble has now arrived in sixth's place. The half lead place is given by hl 36, so third's place and sixth's place are made, the bell in the latter position being the treble, of course.

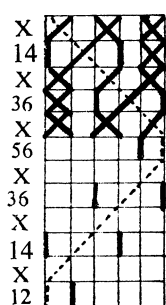
The second half of the lead is a mirror image of the first so we must reverse the place notation to get to the lead head.

First half lead	Half lead	Second half lead	Lead head
x 14 x 36 x	36	x 36 x 14 x	12

Now let us try this practically. We will use Double Oxford Bob Minor, whose place notation is x 14 x 36 x, hl 56 lh 12.



Start off by drawing a grid for one lead. Fill in the path of the treble, and then write the place notation down the left hand side **between** each change. Note that only half a lead is given: you must reverse the figures from the half lead. Add the place made at the lead head which is denoted by the lh 12.



Add the places to the grid according to the notation, (see lower half of grid) and then, starting from rounds, cross over adjacent pairs as shown in the top of the grid. Continue till all the lead is complete. You should then be able to draw a blue line from this.

After a little practice you will find it unnecessary to draw the grid, but will be able to work directly with the bells. If you do this you must take care that you do not confuse the number of the bell and the place, i.e. 16 does **not** mean the treble and tenor!

Questions

84. What is a principle? (25)
85. What are the three types of work into which Stedman may be divided? (25)
86. If the slow work is half the length of the plain course in Stedman, how many changes is it? (25)
87. If you were told to start your last whole turn, would you lead a whole pull right or a whole pull wrong? (25)
88. When coming in to start your slow work, why should you make sure your backstroke lead is not held up? (25)
89. Is your last half turn one blow right or wrong? (25)
90. When doing your first whole turn, you make one blow in second's over a bell. What is that bell doing? (25)
91. Why are touches of Stedman usually shown as starting from 23145 and not rounds? (25)
92. If you had just left the slow work and were going into 4-5 when a single was called in Stedman, which way would you go back to lead? (25)
93. What are "cat's ears"? (25)
94. If you make fifth's at a single in Stedman Doubles what do you do next? (25)
95. "Always dodge in 3-4 and 5-6 unless the treble prevents you." This is a rule for which method? (26)
96. If you were told to "Treble bob in 5-6" what would you do? (26)
97. How many changes are there in an extent of Little Bob Minor? (26)
98. What is the rule for treble bob hunting? (27)
99. How many times do you make second's place when you are in the slow in Kent Treble Bob Minor? (28)
100. Which way are the places made in Kent, right or wrong? (28)
101. What is the rule for ringing Kent? (28)
102. If you dodged 1-2 up in Kent, and you were not ringing the treble, what would you do next? (28)
103. If you dodged with the treble in 5-6 up what would you do next in Kent? (28)
104. You are dodging 5-6 down in Kent when a bob is called. What would you do? (28)
105. Which bells are unaffected at a bob in Kent? (28)

106. If you normally dodged with the third in 5-6, but met the treble there instead, what would the third be doing? (28)
107. How do you make the bob in Kent? (28)
108. Are the places made in Oxford Treble Bob right or wrong? (29)
109. If you are making fourth's as a bob is called in Oxford what should you do next? (29)
110. Do the bells come down to lead in Plain Bob coursing order in Oxford? (29)
111. Is there any differences between the slow work of Kent and Oxford? (29)
112. Which way do you go after making the bob in Oxford, up or down? (29)
113. What does 14 mean in place notation? (30).
114. If you saw lh 12 in place notation what would you expect the bell to do who is turned from lead by the treble? (30)
115. What is this Minor method : x 14 x 36 x, hl 56, lh 12? (23)
116. What is this Minor method : x 16 x 36.12, hl 36, lh 12? (24)
117. What is this Minor method : x 16 x, hl 14, lh 12? (26)
118. What is this Doubles method : 5.1.5.3, hl 5, lh 12? (13)
119. What is this Doubles method : 5.1.5.1, hl 5, lh 12? (4)
120. What is this Doubles method : 345.1.5.123, hl 5, lh 12? (17)

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