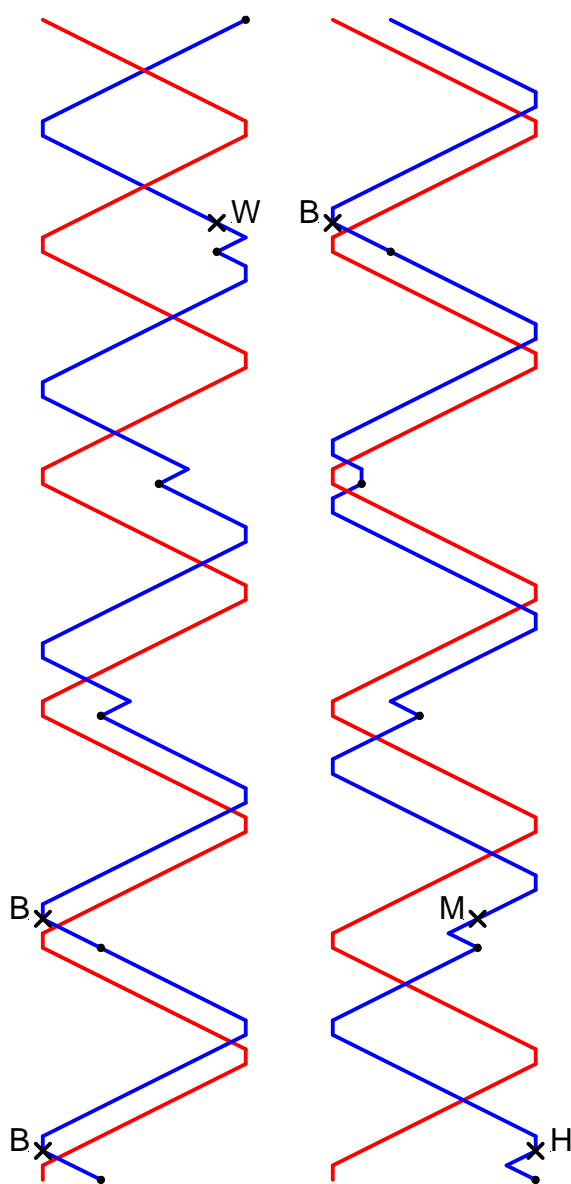


Calling Plain Bob Major

This crib is intended to allow ringers to quickly look up and learn how to call a simple touch of Plain Bob Major at a glance.

Composition

160 Plain Bob Major			
W	B	M	H
-	3	-	-



Calling the Touch

The minimum you need to know to call the touch from the tenor:

- Four calling positions, essentially two blows before the lead end. More precisely the backstroke when the treble is in seconds place. The calls are most accurately places by watching the treble noting that its backstroke is about $\frac{1}{2}$ a blow before you will ring if you are at the back of the change. Hence you should put the call in just after your hand-stroke $2\frac{1}{2}$ blows before the lead end when you are at the back of the change for a call.
- You will have to say “*that’s all*” one blow after the last call (backstroke), at the following hand-stroke.
- You do not have to keep the touch right. If it goes wrong, just say ‘*stand*’ or ‘*rounds*’ and let the person running the ringing decide what to do next.

Calling from the 7th

The same touch can be called from the 7th using Table 1 below to identify the calling positions. Its best to have a **blue line** available to look at, when preparing what you will call.

Calling Position	Tenor	7
‘W’ is short for ‘Wrong’	7-8 up	5-6 up
‘B’ is short for ‘Before’	Run out	Run in
‘M’ is short for ‘Middle’	5-6 down	7-8 down
‘H’ is short for ‘Home’	7-8 down	7-8 up

Table 1 – Remember, the calls are just before the work identified here.

More Technical Detail for the Keen

Understanding this is not necessary to call the touch, but it may help to keep it right. Each call changes the ‘*coursing order*’, the order in which you pass the bells, as shown in the figure below. You may notice the effects of the calls as you continue to hunt through the method. The sequence of ‘lead heads’ (the row completing the lead end dodge where the circles are drawn on the **blue line**) are shown to the right.

You may notice the 7th is a ‘fixed bell’ in this touch. That is to say, whilst it is affected by the calls at ‘before’, it remains in the same place relative to the tenor in the coursing order. (In fact it remains coursing the tenor throughout¹.) So the figures ‘7’ and ‘8’ are omitted from the second and subsequent rows of coursing orders below, as their positions are assumed to remain constant.

Hence, by altering the position of the calls on the **blue line** so that they are relative to the 7th instead of the 8th, there is an alternative simple bell to call from. You can work these positions out from the table above.

	<u>12345678</u>
W	12357486
	13728564
	17836245
B	17864352
B	17845623
B	17852436
	18273564
	12386745
M	12364857
H	12345678

	<u>7532468</u>	
W	32546	(5 make, 3 out, 2 in)
B	63254	(6 make, 8 out, 7 in)
B	46325	(4 make, 8 out, 7 in)
B	54632	(5 make, 8 out, 7 in)
M	54326	(6 make, 3 out, 2 in)
H	53246	(4 make, 3 out, 2 in)

Philip Abbey
19 January 2006

¹ Consider the coursing order to be ‘cyclic’ so that ‘7532468’ = ‘2468753’, now ‘7’ & ‘8’ are adjacent.