Plain Bob Doubles with Bobs

Introduction

You may be wondering why we named these calls 'bobs'. Back in circ. 1650, people used to plain hunt on the bells until the conductor called 'bob' at which point certain bells would dodge. What we call a 'dodge' they called a 'bob'. The original meaning has been extended over about 400 years of bell ringing.

Why do we need any calls in a method?

Note: For our purposes here, a 'course' is defined by the number of leads between starting and ending in rounds with no calls[1]. An 'extent' is defined by all the possible changes exactly once.

How many changes in a plain course of plain bob doubles? _____
How many changes in an extent of doubles? _____
So how many 'bobs' are required to ring an extent? _____

Theory

Plain course work

What happens at a plain[2] lead end in plain bob doubles?

Figure 1 shows what happens at a plain lead end. The treble (red line) leads. In order to get different changes from those in plain hunt, a bell makes 2^{nd}s over the treble. This forces the bells in 3-4 to dodge and leaves the last bell making long 5^{th}s.

Figure 1 The bells working together at the lead end.

When written out in long hand, the order is as shown in Figure 2. This course will assume you are totally familiar with this part of the theory and build on it.

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[1] Technically, it is more precise to say it is defined by the changes required for a fixed bell (e.g. tenor) to return to its starting position, but not necessarily the other bells too.

[2] Plain lead ends are those without a call.

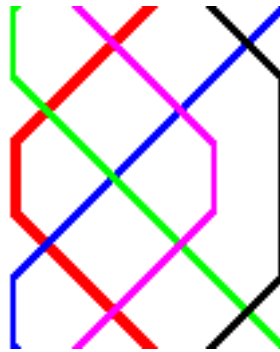Figure 2 The order of work in a plain course.

The 'bobbed' lead end

Figure 3 The bells working together at a 'bobbed' lead end.

What place is made instead of 2^{nd}s when the treble (red line) leads? _____

*What is the effect on the bells in 2-3?*_____

What is the same at this lead end compared with a plain one? _____

By comparison of the plain and bobbed lead ends above, fill in the empty cells in the following table. You should choose your answers from the following four items.

- run out
- run in
- make the bob (4^{th}s)
- long 5^{th}s

Plain lead (What would have happened without a bob.)	Bobbed lead (What you do instead.)	What you do next
Make 2^{nd}s		Make 2^{nd}s
Dodge 3-4 down		Dodge 3-4 down
Dodge 3-4 up		Long 5^{th}s
Long 5^{th}s		Dodge 3-4 up

Table 1 The work at a bob and what happens next.

Which piece of work is unaffected by the bob? _____

From the last column in Table 1, try to justify why the given answers are correct.

Practice

Table 1 shows the essential information you need to remember from this course. Even if you do not understand the principles of how this table was worked out, you will be able to rely on the fact that it does work for good reasons. You should aim to learn this off by heart before attempting to ring touches of plain bob doubles where you will be affected. Without the instant recall of this information, you will go wrong!

'Bobs' will be called at the backstroke before the treble leads. You have one more blow before you must do something differently. So don't panic, you have enough time to recall the correct work from Table 1.

Additional theory for the keen

The following tables demonstrate the concept of 'place bells'. You become a new place bell at the backstroke when the treble is leading[3]. For example, the 3rd starts with 3^{rd}s place bell, and then rings 2^{nd}s place bell for the next lead and so on.

Current Place Bell	Plain Lead		Bobbed Lead	
	Next piece of work	Place bell you become	Next piece of work	Place bell you become
2	Dodge 3-4 down	4	Run in	2
3	Make 2^{nd}s	2	Run out	3
4	Long 5^{th}s	5	Long 5^{th}s (unaffected)	5
5	Dodge 3-4 up	3	Make the bob (4^{th}s)	4

Table 2 Ringing by place bells.

Table 2 can be calculated from your knowledge of the plain course work[4] order and Figure 3. All methods can have their work written out in a table like this, on any number of bells, but the work is obviously different and so can the place bell order be too. It is not always the most convenient way of representing the work though.

The idea is that each time the treble leads you become another place bell at the backstroke. Only which place bell you become now depends on if a 'bob' is called or not. If a 'bob' is called the work at the lead end is different and this causes you to become a different place bell to the plain course work. The differences can be deduced from columns three and five of Table 2.

From Table 2, you should be able to understand how the last column of Table 1 was calculated. Your next piece of work can then be deduced from column two, except if there is another call, in which case you use column four. This way of thinking is more complicated but will allow you to extend the theory to new methods. When 'splicing'

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[3] This is true for methods that are not principles, i.e. there is a hunt bell.

[4] You should already know where each bell starts in the plain course and where it gets to the next time the treble is leading at backstroke. From which you will have noted that the place bell order of plain bob doubles is 2, 4, 5, 3, 2, 4, 5, 3, 2… and so on.

methods (ringing different methods for each lead), the concept of place bells is essential.

Some Touches

L = **L**ong 5ths, M = **M**ake the bob, I = run **I**n, O = run **O**ut, B = **B**ob, P = **P**lain
120: MIO, IOM, OMI, LLL (Simplest to call, but more usually know as 'three homes' from 5th or calling yourself observation.)
60: BPBPBP or PBPBPB (Bob every other lead.)
20: BB (Useful for a trainee treble or practise making the bob providing you repeat it a few times. Also useful for starting to call touches.)

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Philip Abbey

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