



OXFORD DIOCESAN GUILD OF CHURCH BELL RINGERS

Educational Leaflet

No. 9

BOB CALLING FOR BEGINNERS

Version 1

GENERAL HINTS

1. Your first duty to the band is to put your bell in the right place.
2. Your second duty is to make the calls clearly and in the right place.
3. Always do your homework first.

Work out exactly what you are going to call, and where the calls come. At first this is all that is required of you.

When you are sure that you can call a touch correctly you may be able to look and see what at least one other bell is doing.

Like everything else in ringing this only comes with practice.

4. Do try to sound confident, even if you don't feel it. A conductor or bob-caller who sounds doubtful puts doubts into the minds, and therefore the ringing, of the rest of the band.
5. There is a short section on simple conducting in each part.

When you are sure that you can keep yourself right and put the bobs in the right place you may feel able to watch what the other bells are doing. It is important that this should be attempted only if you are sure that you can keep yourself right at the same time.

6. When you have studied this leaflet, and put in some work for yourself with a pencil and paper, you should be able to make sense of the compositions given in books such as 'Standard 70', and to progress to greater things.

1. PLAIN BOB DOUBLES

The Plain Course



The calling positions are marked with a dot. Calls are made at backstroke, when the treble is in second's place before leading.

To call a 120 or "extent" of Bob Doubles call three bobs, one each time one of the bells starts its four blows behind. This is the "unaffected" or the "observation" bell.

As an example let us look at what happens if you are ringing the fifth and call yourself the "observation" bell.

You will ring almost a whole course before you call the first bob, at your first blow in fifth's at the four blows behind.

Now ring another whole course until you come back to the first blow of the four blows behind and call another bob.

Continue through another course and call the third and last bob at the same place.

The extent will come round at backstroke a whole pull after this bob is called.

You can call yourself "unaffected" from any of the inside bells.

If you are ringing the second, the first bob will come at the second lead, as you start your four blows behind. You then call two more bobs a course apart, and the extent will come round two leads after the third call.

You could therefore call the fifth as the observation bell from the second, by calling yourself to run out at the first bob (that is, ring almost a whole plain course and call a bob as you are about to make second's place at the end), to make the second bob and run in at the third.

Don't forget that the touch will come round as you run in at this last bob.

Suppose you were asked to call the 4th as the observation bell, from the third.

Look at the 4th's start. It will be doing its four blows behind at the first lead. This is when the 3rd should be making second's, so you must call yourself to run out at the first bob, make the second and run in at the third.

Note that the extent will not come round for another three leads. This is because only one lead of the plain course was rung before the first bob was called. The first bob takes the bells out of the plain course and the third one puts them back into it again, so the remaining three leads must be rung.

When the fifth was the observation the whole plain course except for the last change, was rung before the first call, and so the extent came round immediately that change had been rung at the bob.

Conducting

It is easiest to see what the other bells are doing from the fifth so ringing this as the observation bell, note that at the first bob the third makes fourth's beneath you. Now you know that it will run in at the next bob.

At this second bob the second is the bell making the bob, you know that the third is running in, so the fourth must be running out.

At the last bob the fourth makes fourths, the second must run in and the third runs out.

Still with the fifth as the observation bell, look at the work between the bobs.

In the plain course the third and fourth dodge with each other in 3-4 while the second and fifth make second's and fifth's and while the second and fifth are dodging together the third and fourth make second's and fifth's.

After the first bob you will find you are dodging with the fourth in 3-4 up so the second and third are making second's and fifth's, and while the second

and third dodge, the fifth and fourth are making second's and fifth's.

After the second bob you will dodge with the third, so the fourth and second are making second's and fifth's.

2. GRANDSIRE DOUBLES

The Plain Course



The calling positions are marked with a dot. Calls are made at handstroke, when the treble is in third's place.

The easiest touch to call of Grandsire Doubles is sometimes disapproved of as it is "false" (some of the changes are repeated), but is very helpful to someone trying out their voice for the first time.

Ring the third, and ring nearly through the whole course, i.e. two whole leads where you dodge 4-5 down and 4-5 up. At your hand-stroke lead when you are about to make third's again call a bob.

Don't forget to make third's now and start again.

Ring another two leads, not forgetting to dodge, and at the hand-stroke lead before the third's place call another bob.

Repeat this sequence a third time and the touch will come round at your first blow in third's place after calling the third bob.

The simplest true callings in Grandsire are from the third and the fifth.

Using the fifth as the example: ring one lead, making third's; as you strike over the treble in fourth's place on the way up to the 4-5 down dodge, call a bob.

This will make you double dodge in 4-5 up.

Now ring another plain lead, making third's again. As you strike over the treble in fourth's place on the way up call another bob and double dodge 4-5 up again.

Repeat this once more and the touch will come round as you complete the first of the two dodges in 4-5 up three blows after you have called the third bob.

This touch is only 60 changes long, and the simplest way to extend it to an extent of 120 changes is to call a single instead of the third bob.

You then repeat the sequence of bob, bob, single, and the touch will come round three blows after calling the second single.

You can call yourself to make third's and double dodge 4-5 up from the third as well.

In this case the first bob comes as the treble is coming down to lead for the first time, as you are intending to dodge 4-5 down.

Call a bob as you strike over the treble on your way up, and double dodge 4-5 up, then make third's at the next lead and call another bob on the way up.

Repeat this again, and the touch will come round at your first blow in third's place after the third bob.

As in the previous example you can substitute a single for the third bob and repeat the calling to extend the touch to a 120.

Two 120's of Grandsire Doubles, by the lead ends.

'—' denotes a bob called before the lead end

's' denotes a single called before the lead end

<u>1 2 3 4 5</u>	<u>1 2 3 4 5</u>
1 2 5 4 3	— 1 4 5 2 3
— 1 3 4 2 5	1 4 3 5 2
1 3 5 4 2	— 1 5 2 4 3
— 1 4 2 3 5	1 5 3 2 4
1 4 5 2 3	s 1 4 2 5 3
s 1 3 2 4 5	1 4 3 2 5
1 3 5 2 4	— 1 2 5 4 3
— 1 2 4 3 5	1 2 3 5 4
1 2 5 4 3	— 1 5 4 2 3
— 1 4 3 2 5	1 5 3 2 4
1 4 5 3 2	s 1 2 4 5 3
s 1 2 3 4 5	1 2 3 4 5

Conducting

It is usually easier to see what the other bells are doing if you ring the fifth.

If you are calling the first of these touches from the fifth you know that you will be double dodging up after a call with the bell that is coming out of the hunt.

You know which bell this is since you made third's over it and the treble only five or six blows before you called the bob or single.

The other two bells must therefore be making third's if a bob was called, or second's and long third's for a single.

The same applies to the second touch, called from the third.

After another course a third bob will bring the touch round, the second running in, the third running out and the fourth making the bob.

This is a good touch to do some conducting on too.

You will have noticed that the fifth was not affected at any of the bobs.

This is because at the end of each course it was dodging 5/6 up with the tenor.

If you can, watch these two bells coming together at the back just before the lead end, the treble should be leading, and if you are ringing one of the three bells affected by the bob you should be able to see what the other two are doing.

The touches of Bob Minor which are usually called are 120 changes long, that is two courses.

The tenor is usually called 'wrong and home' twice.

A 'home' is explained above; a 'wrong' is when the tenor is dodging 'wrong' or 5 6 up.

To call two courses with the tenor 'wrong and home twice' you must call a bob before the end of the first lead, when it is about to dodge 5/6 up.

Suppose you are ringing the third; you will be leading and about to make second's place when you call the first bob, so you must run out.

Now consider that the tenor must do three more pieces of work, 3/4 up, seconds and 3/4 down, before it gets 'home'. Therefore you must now ring, three plain leads, 3/4 down, 5/6 down and 5/6 up before calling the next bob.

You will make the bob at this call while the tenor dodges 5 /6 down.

Do not forget that the next bob will come at the next lead, when the tenor is 'wrong' again.

Now you need another three plain leads while the tenor is working through the places where it would be affected by a bob and the bob at 'home' will make you run out and bring the touch round.

Now for some homework:

1. What did you do immediately after calling the third bob?
2. Which bell was dodging 5/6 up after the third bob?
3. Work out how you would call this touch from the other bells.
4. What would happen if you called four singles instead of four bobs?
Would the touch come round? Would it be false?
5. Try to work out how to call this touch from the second, fourth or fifth.

5. PLAIN BOB MAJOR

For those of you in eight bell towers who want to try something on higher numbers.



Calling positions in Plain Bob Major.

- ← In
- ← Middle
- ← Home
- ← Wrong
- ← Fifths
- ← Fourths
- ← Before

You can start by calling two courses, by calling the tenor 'wrong and home twice'.

This means that you must call a bob each time the tenor is about to dodge 7/8 up ('wrong') or 7/8 down ('home').

Therefore the first call will come just before the first lead end, as in Bob Minor, but there will be 5 plain leads before the tenor reaches the 'home' position.

The touch that is used most commonly at practices is to call the tenor 'wrong, three before, middle and home'.

This is a useful touch in more ways than one, as it keeps the tenors together, and the two and three are only affected by three of the bobs, the two only running in and the three only running out, so it is possible to put fairly inexperienced ringers on these two bells to give them practice at only one type of bob at a time.

Apart from the tenor, the sixth is probably the easiest bell to call this touch from.

Write it out for yourself to see why, and where the landmarks are.

See where you could substitute singles for bobs to make the work a little more interesting for the 2 and 3 without lengthening the touch.

You should now be able to look up a touch in the diary or other reference book, and be able to understand how to call it.

Please don't forget to do your homework at home with a pencil and paper before trying to call anything in the tower.