

INTRODUCTION TO CALLING BOB MINOR

These notes assume that you can call 120s of Plain Bob Doubles with either yourself as observation bell doing the long 5ths at each call, or else calling one of the 3 other bells as observation bell by calling yourself In/Out/4ths; or perhaps you are happy with BOTH of these!

I'll start by looking at how you can call some straight forward touches suitable for practice nights, and I'll concentrate on those that can be extended relatively easily if you want to call a quarter peal.

Comparing compositions of Bob Doubles and Bob Minor

120s of Bob Doubles are based around an "observation bell" making 5ths at each of 3 bobs; the simpler touches of Bob Minor use the same sort of trick, having an "observation bell" and keeping it from being involved in the bobs.

In Bob Minor you have TWO calling positions where you can avoid being involved in the bobs: when you dodge in 5-6 Down, and the lead after when you dodge 5-6 Up.

So ... some nice "trivial" compositions to start off with, that work from any bell ...

By calling 3 bobs in 5-6 Down, you get a touch 3 courses long (180 changes).

By calling 3 bobs in 5-6 Up, you get a touch 3 courses long (180 changes).

Each of these touches has the same pair of bells together in 5-6 at every bob, with the other group of 3 bells doing the In/Out/4ths sequence just like in Bob Doubles.

Now, 180 changes may be a bit long for a practice night, and with only 3 bobs it isn't very interesting. The touches also contain little that is new and won't extend to a quarter peal.

A neat alternative is another touch, of 120 changes with an observation bell, that again works from any bell: you call a bob every time you are dodging in 5-6 (both in 5-6 Down and 5-6 Up). This has 4 bobs in 2 courses, with only one bell (the observation bell) not involved in the bobs on the front. This is much more exciting!

Since the two 5-6 dodges are on consecutive leads, the 4 bobs will be in 2 pairs with a 3 plain lead break between them; and note that if you're calling it from the tenor, one "pair" of bobs is split up with the first being on the first lead when you are in 5-6 Up and its partner coming right at the end when you are in 5-6 Down.

As we'll see later, this composition also has a lot of potential because minor modifications can introduce singles as well as bobs, or extend the basic 120 to give the full 720 changes for a quarter peal. It is also "universal" in that it can be used for a huge variety of methods, so I'll use it as a good place to start.

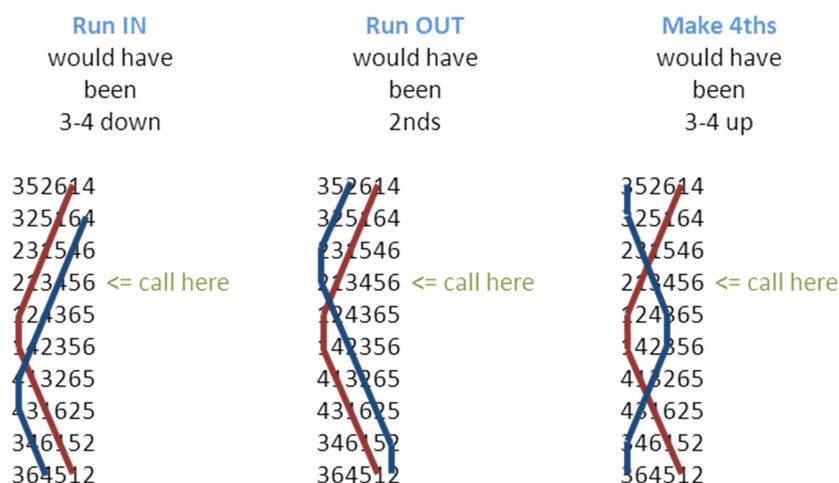
(You may also have spotted an extra calling position where you're not involved in the call ... 2nds at a Single, ... more of that later!)

The calling positions in Bob Minor

Now that we've got a few ideas on the sort of thing that it might be nice to call we need to have a look at where the calls are made.

Just as in Bob Doubles, calls are made on the BACKSTROKE as the treble reaches 2^{nds}, just before it leads.

The calling positions for In, Out and 4ths are just the same as for Bob Doubles.



For a call in **5-6 Down**, make the call on the backstroke just before you dodge (you've hunted up over 5 bells, the treble was your 4th, and you call just as you come back to your 1st bell).

For a call in **5-6 Up**, pass two bells then the treble and call the next backstroke, just before your dodge. This is the same place as you would have called for long 5ths in Bob Doubles.



Calling singles ... are just the same as bobs with one extra calling position that you may need to think about ... to make 3rds from the back, call in the same place as you would have to call yourself to Run IN at a bob.

Calling our “Universal 120” of Bob Minor ... with yourself observation

Learn where to shout “Bob” for the two calling positions (5-6 Down and 5-6 Up) and then decide on a bell to ring. It is a good idea to have a think about how many leads you ring before you have to do your first 5-6 Down dodge and make your first call.

From the: 2nd ... 2 leads
3rd ... 3 leads
4th ... the first lead
5th ... 4 leads

From the 2,3,4 or 5 ... make your 1st call as you do your 5-6 Down and the 2nd is the next lead as you do 5-6 Up; then there are 3 plain leads before the next pair of calls.

Where do you shout “that’s all”? For the 5th, rounds come up just after you call the last bob; for the others, you’ll be back in the plain course after the last bob and ring plain leads until rounds appear in the usual place.

From the 6 ... it is almost the same except that one pair of bobs are split up, with the bob the first lead in 5-6 Up, then 3 plain leads to a pair of calls, and 3 more plain leads to a final bob at 5-6 Down, where it comes round.

Calling our “Universal 120” of Bob Minor ... with another bell observation

The easiest way to start is to learn beforehand what you will be doing at each call. Taking our “universal 120” touch of 4 bobs, with the tenor as observation bell, look to see what the other working bells are doing at each of the calls:

Tenor	5th	3rd	4th	2nd
5-6 Up	4ths	Out	5-6 Down	In
5-6 Down	Out	5-6 Up	In	4ths
5-6 Up	Out	4ths	In	5-6 Down
5-6 Down	5-6 Up	Out	4ths	In

The calling from the 5th is quite easy to remember (5ths, Out twice, 5-6 Up), and as we’ll see later, it is also really useful if you ever want to call a quarter peal with “traditional” compositions that keep the tenor as observation bell.

The calling off the 3rd is the same as that of the 5th, just started half way through, and can be used as good practice for calling from the 5th.

The calling off the 4th and 2nd also form a pair but aren’t really very useful for other compositions.

What about “Singles”?

You can get 360 different changes of the possible 720 without using singles, but if you ever want to ring quarter peals then singles will have to be introduced, and practiced.

Singles also introduce another calling position where you don't get involved in the call ... by calling on your backstroke lead just before you make 2nds.

Some nice touches that involve singles are:

- 120 A pair of singles a course apart swap a pair of bells then swap them back.
... call yourself to make 2nds twice
... or 5-6 Down twice
... or 5-6 Up twice
... or 3rds and 4ths, or 4ths and 3rds if you want to practice the fancy bits.
- 120 Similar to the “Universal 120” with 4 bobs, call it using 4 singles instead.
Two bells swap at the 1st & 3rd singles; the other pair swap at the 2nd and 4th.
- 240 Take the “Universal 120” with 4 bobs and either ...
... substitute one of the bobs for a single (usually the last), then repeat.
... add an extra call in the 1st course to make 2nds at a single, then repeat.

Compositions for quarter peals

It is traditional to arranging the changes for Minor so that those ending xxxx56 are all at backstroke and those ending xxxx65 are all at handstroke. It doesn't really matter, but it sounds a bit better ... unless you're ringing half-muffled!

Now, one way of achieving this is to take our 120 with a bob every time you are in 5-6 Down or in 5-6 Up and call it from the tenor: all of the xxxx56 changes are at backstroke.

This 120 can be increased to 360 changes by missing out the last bob that would have completed the 120, and repeating this block twice over (a total of 9 calls). Note that the “missing” bob is the only time that the 5 & 6 dodge together in 5-6.

This 360 can be easily doubled to a full 720 by adding a single right at the end to swap 3-4 over, and repeating the whole lot, swapping 3-4 back at the final single.

The traditional way of writing this down in shorthand (see next page) is to just write down the change at the end of each course that is produced by a list of calls at the various calling positions; a “-“ indicates a bob and “S” a Single.

For historical reasons the calling position for the 5-6 Down dodge is often called “Home” (H) and the 5-6 Up dodge is often called “Wrong” (W).

With another minor modification you can also get a 540 to go with a 720 for a quarter peal:

720 Bob Minor
FROM THE TENOR

	W	H
23456	5-6up	5-6dn
45236	-	-
34256	-	a

Repeat 5 times, calling
Single at "a" in 3rd and
6th parts

540 Bob Minor
FROM THE TENOR

	W	H
23456	5-6up	5-6dn
45236	-	-
32456	-	S
34256		S

Repeat twice

These are also quite easy to call from the 5th using the tricks we have already seen ... bobs are called 4ths, Out twice, and the singles are called when you are in 5-6 Up with the tenor.

Some other quite straight forward compositions from the tenor or from the 5th are:

720/540 Bob Minor
FROM THE TENOR

	W	H
23456	5-6up	5-6dn
53426	S	
42356	S	-

Repeat 5 times, calling
Single for bob H in 3rd
and 6th parts.

For 540: omit the pair of
singles at W in 3 parts

From the 5th ...

You do 4ths & 3rds at the
singles, and then 5-6 Up
with the tenor for the
calls at Home

720/540 Bob Minor
FROM THE TENOR

	W	H
23456	5-6up	5-6dn
52436	-	
32456	S	
53426	-	
42356	S	-

Repeat twice

For 540: omit the four
calls at W in one part

From the 5th ...

You do 4ths, 3rds, 4ths,
3rds at the calls at
Wrong, and then 5-6 Up
with the tenor for the
bob Home

Only the 5th ever makes
3rds at the Singles

Compositions for quarter peals ... from the 2,3, or 4

Perhaps the tenor where you're going to be ringing is a bit big or awkward, or perhaps you want to "circle the tower", or just want a different view! The same compositions above could be called from a different bell, but there are also a few compositions around with either the 2, 3 or 4 observation and which also have all the xxxx56 changes at backstroke. They aren't quite as straight forward as the above compositions, but aren't too bad.

There is also a nice easy way to re-arrange the above compositions with the 5th as the observation bell and keeping all of the xxxx56 changes at backstroke. See Steve if you want them & he'll hunt them out for you.