

The Education Column

5. Let's be Original!

Originally published in *Ringling World*

This fifth article deals with Original. This is helpful for the more advanced student, who is beginning to deal with Bobs and Singles. It develops the necessary quick reaction but avoids some of the other difficulties involved in touches. It may well also pose an interesting challenge to the rest of your band.

1. Introduction: good teaching	5. Original
2. Bastow	6. Introduction to Kaleidoscope
3. Stedman Quick Sixes	7. Kaleidoscope, Mexican Wave
4. Little Bob and Penultimate	8. Back to Basics: 3-and-2

This week we are thinking about a slightly more advanced student. They are confident with plain hunting, and have rung plain courses of a simple method, perhaps Plain Bob Doubles, and are beginning to deal with *touches*¹. This can be another of those big steps – what do we do when a Bob or Single is called, how do we carry on after the lead-end, and (often the biggest worry) what work are we going to do at the next lead-end? That's a lot to think about in very little time.

Ringling Original can help. Our student does not have to worry about when the lead-end occurs or what the 'next work' is, and deciding what to ring after the call is very straightforward. The only thing to occupy the brain is what to do when a Bob is called.

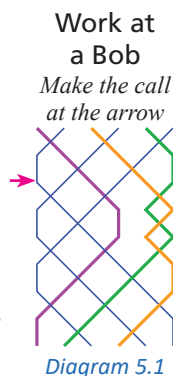
Your more experienced ringers may well find that Original is entertaining, different, and a bit of a challenge.

What is Original?

Ringling Original just means plain hunting, and we'll assume we are ringing on six. So, if no calls are made, all bells plain hunt to sixth place, so neither our student nor anyone else in the band should have any problems.

The work of each bell in Plain Hunt is the same. This is different from the other exercises we have discussed, such as Bastow and Penultimate, where the treble has a simpler pattern of work than the other bells. We use the word '*principle*' in these situations, so we say 'Original is a *principle*', meaning that all bells do the same work.

At a Bob, fourth place is made (exactly as at a Bob in Plain Bob), so this is useful practice for our student who is learning touches of Plain Bob Doubles or Minor. The pattern at a Bob is shown in *Diagram 5.1*. Notice the arrow – this shows when the call is made. The three front bells are unaffected (leading, and running in or out as they would in plain hunt). In the diagram, the unaffected front bells are shown by thin blue lines, the purple line is the bell **making the Bob**², and the green and orange lines show the other affected bells dodging at the back.



What is unfamiliar is that ANY bell could be leading when the Bob is made – remember this is a principle, so the treble has no special status and may well be affected by calls. Moreover, the rest of your band, used to ringing Plain Bob Minor, may be challenged to find that even though the work at a Bob is identical to Bob Minor, it is now the bells at the back that are affected. The two back bells dodge (which is NOT what they would do in Plain Hunt), while the run-in and run-out bells are unaffected (as it's what they would do in Plain Hunt anyway).

The benefit is that it encourages a quick reaction to calls (as they aren't restricted to the predictable treble leads where we all expect a call). This quick reaction is a skill that will be particularly useful later on when it comes to splicing. However, the work at the Bob is quite simple, with easy ringing after the call (plain hunting), and no brain-strain trying to work out what the 'next work' is (just keep on plain hunting until the next call).

Very simple touches

The simplest touch is a Bob each time one particular bell is leading (so 'Bob' is called one blow before that bell leads). The top half of *Diagram 5.2* shows a Bob happening each time 4 is leading. The Bob is called at the arrow, as 4 moves from third place to second place. This touch comes round after three Bobs, with 4 and its **course bells**³ (2 and 6) unaffected; the other three bells (1, 3 and 5) each do a 5-6 up dodge, make the Bob, and do a 5-6 down dodge, in some order or other. Notice that if the Bobs are made with the treble leading (boring!), it is the same as a Bob course of Plain Bob Minor.

After trying this with Bobs as 4 leads, you might want to give the other bells a go at being affected. If so, have Bobs as 3 leads instead (so this time it's 1, 3 and 5 that are unaffected, and 2, 4 and 6 that do the work). *Diagram 5.2* shows the first touch (Bobs made as 4 leads) running straight into the second touch (Bobs made as 3 leads), so that everyone gets a fair go.

What next?

If your band found this a fun and challenging exercise, as most do, you might want to take this a bit further by introducing Singles, or ringing on eight. You need to know that calls affect only the back three bells. So, at a Single in Original Minor, places are made in fourth, fifth and sixth places. In Original Major, it is a sixth place Bob: a bell makes the Bob by making two blows in 6th place, with 7 and 8 dodging; and at a Single, 6, 7 and 8 all make places.

More difficult touches in Minor could involve calls in rapid succession, guaranteed to keep your ringers' minds alert – and there's a good chance that your learner will cope no worse than your other ringers. From any bell, call three Bobs in immediate succession so that you spend six blows dodging 5-6 up, then let yourself lie at the back, and then call another three Bobs in succession so that you spend six blows dodging 5-6 down. So there's just one handstroke-backstroke pair without a Bob being made in that sequence, as you lie in sixth place. Then plain hunt until you are coming up to your next 5-6 up dodges. Repeat this (four more times in Minor), and it will come round. Congratulations to any band that manages this at the first attempt! If you can manage that, you might go for a quarter peal.

David Smith, CCCBR Education Committee

One touch or two?



Jargon Box

1. Touches

If the conductor say "Go Plain Bob Minor", and the ringers just keep going until "That's all" as the bells come back to rounds, this is a **plain course**. If the conductor also makes calls (usually by saying "Bob" or "Single", which tells the band to make some particular variation), we instead call it a **touch**.

2. Make the Bob

In Original Minor, a bell makes fourths at a Bob. We say this bell **makes the Bob** by ringing these two blows in fourth place. In Original Major it's a sixth place Bob instead of fourth place.

3. Course bells

In Original Minor, all bells do the same work and (until a call is made) they lead in the order 2, 4, 6, 5, 3, 1, 2, 4, 6, ...

The bells before and after you in this list are called your **course bells**. So if you are 4, your course bells are 2 and 6. This notion of course bells has many applications in ringing, but that's enough for this article!