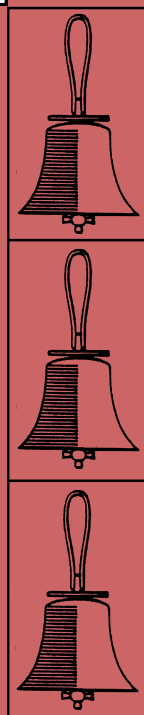
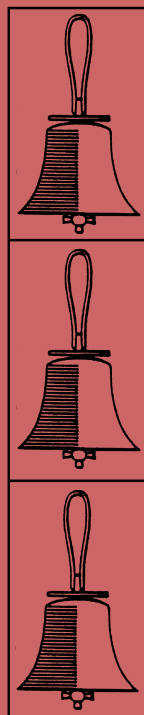
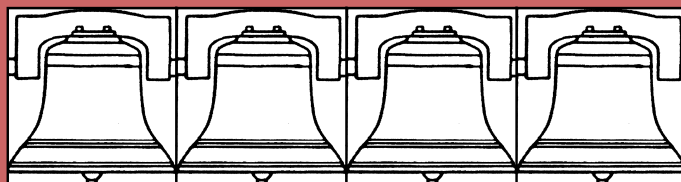


THE CENTRAL COUNCIL OF CHURCH BELL RINGERS

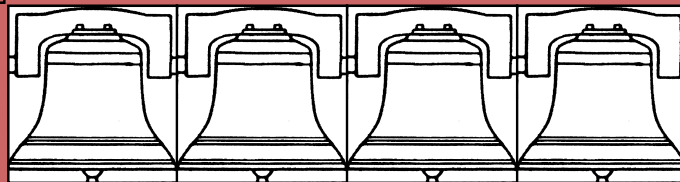
Methods Committee



Method 'Splicing'

PRACTICAL HINTS

by John P. Fidler



A Central Council publication

CENTRAL COUNCIL OF CHURCH BELL RINGERS

Methods Committee

Method ‘Splicing’

PRACTICAL HINTS

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WITH INTRODUCTION

‘The Theory and Practice of Splicing’

by Joseph W. Parker

SECOND EDITION

1995

ISBN No. 0-900271-35-3

EDITORIAL NOTES

This book was first published in 1925 and comprised a series of articles entitled *Hints on splicing and ringing Minor Methods* by John P. Fidler, which were reprinted from *The Ringing World*, together with an introduction by Joseph W. Parker.

In preparing the text for this edition some changes to the original text have been considered desirable. The earlier work relied on the availability of the Central Council *Collection of Legitimate Methods*, 1907 and referred by number to methods which appeared in that publication. These references have been replaced by the actual names of the methods and all the method names have been brought up-to-date. Furthermore, whole leads of the thirty-five methods rung at Norbury have been included.

In this edition we have followed the modern conventions that the first blow of the treble's full lead is called the lead end, the last blow of the treble's full lead is called the lead head and that the name of the method is shown next to the lead head. In the first edition inconsistent and possibly confusing notations were used.

Third's place Delight and Fourth's place Delight are no longer considered to be separate classes and so this distinction has been removed.

The second composition by Edwin H. Lewis on page 49 has been reversed to include a plain lead of Humber Delight.

A. P. SMITH
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FOREWORD

It is now seventy years since the first edition of this little book appeared and for most of that time it has been out of print and much sought after by Spliced Minor enthusiasts. Its re-appearance will be welcomed by many who have tried to beg, borrow or steal a copy and it is hoped that many others will be attracted to this most interesting branch of ringing.

The theoretical section written by J. W. Parker is much out of date as the development of splicing has advanced since it was written. Nevertheless practically everything he says still obtains and anyone who works through that section of the book will have a good foundation for further investigation. To those people we would suggest a study of the Central Council 1961 (4th edition) *Collection of Minor Methods* which contains Splicing Tables and many examples. This was re-issued in 1975 as 5th edition and in 1975/6 a series of articles appeared in *The Ringing World* explaining the various splices. In 1986 there appeared a *Spliced Minor Collection* of extents etc., which had been produced up to then. The first named collections confined themselves to methods which conformed to the restrictive definition of a Minor method and required each extent to begin with and end with rounds. The *Spliced Collection* took advantage of the Council's recent more liberal attitude and contains methods and extents which are not restricted. To some the restrictions were a challenge to work within; to others they were an obstacle to progress.

So much for the theoretical aspect. Now to the practical: when J. P. Fidler wrote the book he had only the 1907 (incomplete) *Collection* to go on. He seized on the fact that our methods are 'treble dominated' and made this the foundation of his method of learning them. The ringer must observe where he passes the treble both up and down and learn the work. This, at first sight, seems an enormous task but when an examination is made in the manner Fidler suggests one finds that many methods are the same above the treble (e.g. 11 are Cambridge above) and there is a similar situation below the treble. John Segar produced a *Four Way Table* which showed the relationships clearly but sadly that is also out of print.

Any band which works conscientiously through the *Hints* will not only acquire a vocabulary of methods but because of the liberal way in which practical hints are incorporated, an excellent foundation for ringing at all levels but patience and toleration of each other will be necessary to achieve success. The fact that in this part of the world the second, third and fourth generation use his system is proof of its value. May it gain more adherents.

No attempt has been made to list the varying achievements as different bands have had different targets, some preferring the restriction of extents beginning with and ending in rounds; others multiple extents; others requiring a plain lead of every method; others not so restricted. The Council's decisions wisely allow of wide variety and we hope the new edition of this book will encourage more bands to have a go. The information is available. Use it!

C. KENNETH LEWIS
Altrincham, January 1995

**THE FIRST 35-METHOD PEAL.
NORBURY (HAZEL GROVE), CHESHIRE.**

THE CHESTER DIOCESAN GUILD.
(Bowdon and Stockport Branch.)
On Tuesday, December 4th, 1923, in Two Hours and Forty-Two
Minutes,

At the Church of St. Thomas,

A PEAL OF TREBLE BOB MINOR, 5040 CHANGES;
Being seven Spliced Extents, viz.:

1. Bogedone, Ely, Knutsford, Wilmslow and Rostherne Delight.
2. Fotheringay, Dover, Skipton, Balmoral and Chepstow Delight.
3. Crowland, Abbeyville, Combermere, Vale Royal and St. Werburgh Delight.
4. Ockley, Morning Star, Duke of Norfolk, College Exercise and Norbury Treble Bob.
5. Charlwood, Braintree, Neasden, St. Albans and Wragby Delight.
6. Newdigate, Marple, Old Oxford, College Bob IV and Willesden Delight.
7. Capel, Oxford, Sandal, London Scholars' Pleasure and Kingston Treble Bob.
Tenor 9 cwt.

JAMES FERNLEY, JUN. Treble	W. W. WOLSTENCROFT ...4
JOHN P. FIDLER2	JAMES FERNLEY, SEN.....5
WILLIAM FERNLEY3	JOHN W. HARTLEYTenor

Conducted by James Fernley, sen.

This peal contains the greatest number of methods yet rung in seven true extents.

The Theory and Practice of Method Splicing

BY JOSEPH W. PARKER.

On February 15th, 1911, a peal, consisting of fourteen Surprise Minor Methods in seven true and complete 720's was rung at Edenham by members of the Lincoln Diocesan Guild. Thus the Exercise was made aware that more than one Minor Method can be included in 720 true changes. The peal was arranged by the Rev. H. Law James and to this gentleman we are indebted for the introduction of Spliced Minor ringing.

Not only did Mr. James discover that it can be done, but he consistently and continually advocated it, until the Exercise generally was led to see that it is the right and most interesting way to ring more than seven methods in 5040 changes. The result is that Spliced Minor ringing is 'taking on,' and has come to stay.

Since the idea was made known in 1911, it has been discovered that there is a very wide field for mixing the methods, and it is now known that, with very few exceptions, all the methods will splice with one or more of the others. The greatest variety of splices is due to the fact that many methods have the same changes in a lead, and/or in a whole course. To such an extent is this so, that on December 4th, 1923, six men of Norbury, Cheshire rung 35 methods (having these features in groups of five) in seven true 720's.

One can readily understand that the men who took part in this wonderful performance must have an intimate knowledge of the best way of memorising and retaining the work of a multiplicity of methods, and the Exercise is indebted to one of them, Mr. John P. Fidler, the author of *Hints on splicing and ringing Minor Methods*, for giving us the most detailed and comprehensive treatise on the subject that has been published.

The reader will find that, not only has Mr. Fidler a complete knowledge of the methods he deals with, and how to splice them, but also the gift of imparting what he knows to others. The subject is dealt with so simply, clearly and efficiently, that all can understand, and the helps to learning and retaining which he gives, will be a revelation to many a band.

Mr. Fidler has restricted his work to the thirty-five methods rung at Norbury, yet the careful student of his writings should gain sufficient knowledge to enable him to splice any other methods with the same changes in a lead, or in a course.

It is now known that many methods have certain other similarities in their construction which permits them to be spliced without falseness, and even that methods with a different place at the treble's full lead, may be united under certain conditions.

It is the purpose of the writer of this introduction to endeavour to make clear to the Exercise the discoveries in this direction, with which Mr. Fidler does not deal.

At the beginning it is best to be clear as to what is meant by a lead, and by a course. The following figure will illustrate what is meant, and also serve for reference later.

ILLUSTRATION 1.

Lead Heads and Ends of Plain Course.				
Sandal T.B.		Duke of Norfolk T.B.	Oxford T.B.	
a.	23456	Lead & Course Head.	23456	23456
	<u>65432</u>	Lead End.	<u>65432</u>	<u>24365</u>
	56342	Lead Head.	64523	42635
b.	<u>24365</u>	Lead End.	<u>32546</u>	<u>46253</u>
c.	42635		35264	64523
	<u>53624</u>		<u>46253</u>	<u>65432</u>
	35264		42635	56342
	<u>46253</u>		<u>53624</u>	<u>53624</u>
d.	64523		56342	35264
	32546	Lead & Course End.	24365	32546

From this it may be seen that each lead may be regarded as a separate unit. These units are joined into a whole plain course in one of two ways. In Sandal and Oxford they are united by making 6th's place while the treble leads full. In Duke of Norfolk 2nd's place is made instead of 6th's.

Note that where the first lead end is 24365 as in Oxford, 2nd's place will bring the bells round. This will also occur in methods having 32546 as the first lead end if 6th's place is made. Only in methods having 65432, 53624 or 46253 at the first lead end will the use of both places each result in a plain course.

The importance of regarding these rows as the head and end will be realised later, when, being satisfied that methods have the same changes in one or more leads or a course, the only concern is the place made between the leads.

Theoretically all changes of method start from the lead head. However, as there is no difference in most methods which splice (except the Kent and Oxford plan) till the treble leaves 3-4 up, in practice the call may be made later. This point is not important, so long as it is always made in the same place.

HOW TO FIND THE METHODS.

In searching for methods that will splice, much labour will be saved by noting the first three rows of the lead. Minor Treble Bob methods begin in each class in four different ways, as follows:—

ILLUSTRATION 2.			
A.	B.	C.	D.
123456	123456	123456	123456
214365	214365	213465	213546
124356	124635	124356	125364

It is only necessary to compare methods which have the same beginning, for those which begin in one way generally will not splice with those that start differently. Treble Bob methods may also be spliced with Delight methods in which third's place is made when the treble is passing from 3-4 to 5-6 and Delight

methods in which fourth's place is made when the treble is passing from 1-2 to 3-4 with Surprise methods, but the examination of these is also restricted to a certain relationship, which will be explained later.

Those who wish to study the laws which govern splicing may now search out methods for themselves. They are advised to thoroughly grasp each principle in turn before proceeding to the next, for there are many pitfalls.

The first step is the uniting of methods with the same changes in a lead and/or in a course. A study of Mr. Fidler's *Hints* will make this step clear. Where the leads have the same rows, they may be chosen or rung indiscriminately; when it takes a whole course to equalise the changes, a complete course must be rung.

It will help readers considerably if they will look up one of the groups which contain four methods having the same changes in a lead. These will show, so variably are the same rows placed, that they cannot be picked out at a casual glance. How to find the methods with the same changes in a course may not be clear to all. Some may even go so far as to prick out all the changes in a course, but this is quite unnecessary.

Look at Illustration 1. Sandal has sixth's place between the leads, and Duke of Norfolk has second's place. The effect of the change of place is to bring, after the first lead of Duke of Norfolk, the lead 'd' of Sandal; the five leads are precisely the same but in different order. Then compare Sandal and Oxford. The only difference is that the change of place is made in the middle of the lead, and after 23456 in Oxford, the half leads 'b.c' of Sandal follow; in this case the half leads are the same, in different order.

It follows then that while the changes differ in any one lead, they are the same in a whole course. So that any two methods, the first half lead of which is exactly the same, with a change of place when the treble lies behind, will have the same changes in a whole course.

Here it is as well to emphasise a warning which was given in *The Ringing World* some years ago. Where a 720 has second's place made throughout at the plain leads, only methods with second's place there can with truth be spliced into it. Where sixth's place is made in the 720 at the plain leads, only methods with sixth's place (see Sandal, Illustration 1) may be joined.

THE THREE-LEAD SPLICE.

The next step in splicing was first shown to the Exercise by a peal of fourteen Surprise Methods rung at Sunderland on February 13th, 1913. This was arranged, and conducted, by the writer, and included seven 720's in two methods each, amongst which were Rossendale and Stamford, Alnwick and Newcastle, etc. The relationship between methods such as these is that the same rows are only found in three complementary leads. If one of these leads is rung in one method, the other two must also be rung in the same method. The first leads of Alnwick and Newcastle are alike, except for the two middle rows, which are respectively as follows:—

534261 453261
354621 and 435621

Two bells occupy the same position in each, and may be termed 'fixed.' The three others have a three-part relationship in each case. Then three leads of the two methods having the same two bells in second's place and sixth's place, will contain the same changes, thus:—

	Alnwick.			Newcastle.		
Lead head,	123456	125346	124536	123456	125346	124536
Two middle	534261	453261	345261	453261	345261	534261
changes,	354621	543621	435621	435621	354621	543621

Understanding this, it is not difficult to splice these methods with safety. Care must be exercised in picking out each three leads, but that is all that is necessary. In the case of Alnwick and Newcastle, the fixed bells are 2 and 6, then look for the three leads having any pair of bells fixed in 2nd's and 6th's places, until the required number of sets of three are marked off. Remember that in looking for, say, the third in 2nd's and the fifth in 6th's, or any other pair of bells in these positions, if the lead is rung reversed, as it may be, the pair of bells will also be reversed, i.e., the fifth will be in 2nd's, and the third in 6th's.

Of course, in other methods the fixed position may be quite different, but what has been said as to 2nd's and 6th's applies to all other positions. Two 720's are given below, and the application of this splice is shown in separate columns:—

720. (A).	Col. 1.	Col. 2.	720. (B).	Col. 1.	Col. 2.
23456	4		23456	Melandra	Melandra
64523		4	56342	Melandra	Melandra
-23564	1	1	42635	Melandra	Melandra
45623	2		-23564	Castleton	Castleton
36245		3	-45236	Castleton	Bucknall
-45236		5	24653	Castleton	Castleton
62345	5		62345	Castleton	Castleton
-45362	1	1	36524	Castleton	Castleton
23645		2	-45362	Beeston	Beeston
<u>56423</u>		3	<u>62534</u>	Beeston	Beeston
34256		4	34256	Beeston	Beeston
62534		5	56423	Beeston	Beeston
-34562			23645	Beeston	Beeston
25634	1	1	-34562	Castleton	Castleton
46325	3	6	-25346	Castleton	Bucknall
-25346	4		32654	Castleton	Castleton
63425	5		63425	Castleton	Castleton
-25463			46532	Castleton	Castleton
34625		3	-25463	Peveril	Peveril
<u>56234</u>	3	6	<u>63542</u>	Peveril	Peveril
42356		5	42356	Peveril	Peveril
63542	4		56234	Peveril	Peveril
-42563	2		34625	Peveril	Peveril
35642			-42563	Castleton	Castleton
26435		2	-35426	Castleton	Bucknall
-35426		4	43652	Castleton	Castleton
64235	5		64235	Castleton	Castleton
-35264	2		26543	Castleton	Castleton
42635	3	6	-35264	Leasowe	Leasowe
<u>56342</u>		2	<u>64523</u>	Leasowe	Leasowe
23456			23456		

Column 1 of 720 (A) is an arrangement for splicing the two Surprise Methods Alnwick and Newcastle. The aim is to get as many leads together in one method as possible. The numbers show the order in which the sets of three leads are chosen. Having numbered as many leads as are required in one method, the unnumbered ones are rung in the second method. Seeing that Chester has the same changes in a course as Newcastle, it is possible to ring the three methods in one 720. To do this, one must mark off the leads, so that it will allow one whole course to be rung in Newcastle, as in Col. 2, a sixth set of three being added to equalise as far as possible the changes in each method. The unnumbered leads are rung in Alnwick, the numbered in Newcastle, except the complete course headed by 45362, which is rung in Chester.

720 (B) Col. 1 shows five Delight Methods, including three complete courses of Castleton, the odd method of the group. If Bucknall is examined it is found to have the same changes in three leads as Castleton, the fixed bells being in 3rd's and 6th's places. If three leads are picked out, having the same two bells in these

positions, from the three courses rung in Castleton, they may be rung in Bucknall, see Col. 2, giving six methods in all.

Three extents on similar lines, by Mr. Edwin H. Lewis, were published in *The Ringing World* of March 30th, 1923, and will be given later.

UNITING THE CLASSES.

The third step is to explain how methods having the same changes in six complementary leads will splice.

A great number of the methods have fifth's place made under the treble. The result is that the bell making the place is with the treble in 5-6 throughout its stay there. As an instance, take the ten middle rows of Munden Surprise and Carlisle Surprise:—

Munden.	Carlisle.
<u>245136</u>	<u>245136</u>
425316	425316
452361	243561
543216	234516
542361	325461
453261	234561
452316	325416
543261	352461
<u>534216</u>	<u>534216</u>
354126	354126

In the extent of both methods there is, in each of the six courses, one lead having the sixth's bell in the same position as shown. Within these six leads, in any method, and with any bell occupying the fixed position, there is the extent of the changes on the remaining four bells while the fixed bell and the treble are working in 5-6. It follows then that any two methods, having the same changes in a lead when the treble is in 1-2 and 3-4, and the same bell, say the 6th, behind when the treble is in 5-6, will have exactly the same rows in the six leads having any one bell in sixth's place. In searching out these methods, compare the first eight rows of the lead. If these are alike, and fifth's place is made under the treble in both, then, although the next eight changes may be different, yet the methods will splice.

Remember the bell behind with the treble marks the position of the fixed bell, it is not always the sixth.

This appears to be the only relationship which permits the splicing of methods in different classes, for instance, Waterford Treble Bob has the same changes in six leads as Kentish and Edinburgh Delight, Wragby Delight the same in six leads as Bacup Surprise, and there are also many others. However, any one class will only splice with one other not with both.

The procedure in arranging extents of these methods is very similar to the three lead plan, and one 720 will suffice to illustrate it. In the first column is shown Woodcock's Victory Treble Bob and Chepstow Delight, in the other column there

will be included four methods of the Sandal Group of Treble Bob, Sandal, London Scholars' Pleasure, Kingston and Capel, and Richborough Delight. The odd method of the group, Oxford, having different rows in a lead, cannot be introduced.

720 (C).	Col. 1.	Col. 2.
23456		Sandal T.B.
56342	2	Sandal T.B.
42635		Sandal T.B.
35264	1	Richborough D.
-64235	1	Richborough D.
35426		London Scholars' Pleasure T.B.
-26435		London Scholars' Pleasure T.B.
35642		London Scholars' Pleasure T.B.
42563		London Scholars' Pleasure T.B.
<u>-63542</u>		London Scholars' Pleasure T.B.
42356	2	London Scholars' Pleasure T.B.
56234	1	Richborough D.
34625		Kingston T.B.
25463		Kingston T.B.
-63425		Kingston T.B.
25346	2	Kingston T.B.
-46325	2	Kingston T.B.
25634		Kingston T.B.
34562		Capel T.B.
<u>-62534</u>		Capel T.B.
34256	1	Richborough D.
56423		Capel T.B.
23645		Capel T.B.
45362	2	Capel T.B.
-62345	2	Capel T.B.
45236	1	Richborough D.
-36245	1	Richborough D.
45623		Sandal T.B.
23564		Sandal T.B.
<u>-64523</u>		Sandal T.B.
23456		

Woodcock's Victory T.B. and Chepstow Delight, have the fourth bell behind with the treble. Choosing any bell, in this case the 2nd, the six leads with it in fourth's place are marked 1 in Column 1. These six leads may be rung in one method, and the remainder in the second. Another six leads are added, having the 3rd in fourth's place, giving twelve which may be rung in Woodcock's Victory T.B. and the eighteen unnumbered ones in Chepstow Delight.

The Sandal Group and Richborough Delight have also the fourth as the fixed bell. Then the leads numbered 1 in the first column must be rung in the last-named method, the remaining leads, having the same change's in each, whether Sandal, London Scholars' Pleasure, Kingston or Capel T.B. be rung, may be divided in any

way between two or more of these. In Col. 2 all four methods are divided over the 24 leads left over.

NEW EXTENTS.

The last and most difficult step has now been reached. It relates to the splicing of methods having a different place made between the leads. This is not possible with a 720 in one method only, and needs extents specially arranged in two methods as a basis.

First it must be explained how these can be composed. Below is given the plain course of a method having 2nd's place made between the leads, and alongside, the same leads, with both 2nd's and 6th's. It will be noticed that this last arrangement does not come round at the end. However, by making the bob place there, and pricking a second course in the same way, followed by another bob place, a round block of two courses is formed, as follows:—

Plain Course.		ILLUSTRATION 3.	
		Round Block	Half Round Block
		A.	B.
23456		23456	23456
<u>53624</u>		<u>53624</u>	<u>46253</u>
56342	2nd's.	56342	64523
<u>46253</u>		<u>46253</u>	<u>53624</u>
42635	6th's.	64523	56342
<u>32546</u>		<u>24365</u>	<u>32546</u>
35264	6th's.	42635	35264
<u>65432</u>		<u>32546</u>	<u>24365</u>
64523	2nd's.	35264	42635
<u>24365</u>		<u>65432</u>	<u>65432</u>
23456	Bob	56423	
		<u>26354</u>	
	2nd's.	23645	
		<u>43526</u>	
	6th's.	34256	
		<u>54632</u>	
	6th's.	45362	
		<u>65243</u>	
	2nd's.	62534	
		<u>32465</u>	
	Bob	23456	

The extent will give three such round blocks, and these may be joined by three bobs, giving the 720 (D) following. The place bringing each particular lead head of one part is shown in the margin. This is only done for the purpose of placing further methods. Actually, the methods that are rung fix the plain places. 720 (E) is composed in a similar way from two methods having 46253 at the first lead end, as in the half round block shown in Illustration 3.

	720 (D).	Col. 1.	Col. 2.	Col. 3.
	23456	Surfleet	Beverley	Primrose
Bob	35642	Surfleet	Beverley	Beverley
2nd's.	42563	Hexham		Hexham
6th's.	26435	Hexham		Hexham
6th's.	63254	Surfleet		Cambridge
2nd's.	54326	Surfleet		Cambridge
Bob	42635	Surfleet		Surfleet
2nd's.	35264	Hexham	Berwick	Berwick
Bob	56423	Hexham	Berwick	Berwick
6th's.	<u>62534</u>	Surfleet	Beverley	Beverley
2nd's.	34256	Surfleet	Beverley	Primrose
	-45623	Surfleet	Beverley	Beverley
	23564	Hexham		Primrose
	36245	Hexham		Hexham
	64352	Surfleet		Cambridge
	52436	Surfleet		Surfleet
	-23645	Surfleet		Cambridge
	45362	Hexham	Berwick	Berwick
	-56234	Hexham	Berwick	Berwick
	<u>63542</u>	Surfleet	Beverley	Cambridge
	42356	Surfleet	Beverley	Beverley
	-25634	Surfleet	Beverley	Beverley
	34562	Hexham		Primrose
	46325	Hexham		Hexham
	62453	Surfleet		Surfleet
	53246	Surfleet		Cambridge
	-34625	Surfleet		Cambridge
	25463	Hexham	Berwick	Berwick
	-56342	Hexham	Berwick	Berwick
	<u>64523</u>	Surfleet	Beverley	Cambridge
	23456			

	720 (E).	Col. 1.	Col. 2.
		23456 Wragby	
6th's.	64523	Wragby	
Bob	35642	Wragby	Bacup
6th's.	26435	Willesden	
2nd's.	42563	Willesden	
2nd's.	54326	Neasden	
6th's.	63254	Neasden	
Bob	42635	Neasden	
Bob	56423	Old Oxford	
2nd's.	<u>45362</u>	Old Oxford	
2nd's.	34256	St. Albans	
	62534	St. Albans	
	-45623	St. Albans	
	36245	College Bob IV	Bamborough
	23564	College Bob IV	
	52436	Charlwood	
	64352	Charlwood	
	-23645	Charlwood	Bacup
	-56234	Newdigate	
	<u>25463</u>	Newdigate	
	42356	Wragby	
	63542	Wragby	Bamborough
	-25634	Neasden	
	46325	College Bob IV	
	34562	College Bob IV	
	53246	St. Albans	Bacup
	62453	St. Albans	
	-34625	St. Albans	
	-56342	Newdigate	Bamborough
	<u>35264</u>	Newdigate	
	23456		

The construction of each course in these 720's is such that, except in one instance, methods which only have the same rows in a whole course cannot be introduced. The exception is where the lead ends of the pairing methods are 53624 and 46253. Only four methods seem to have this feature, and the manner of dealing with them will be explained later.

What must be understood now is that, if using these 720's, all methods which have 53624 and 46253 at the first lead end and the same changes in a lead, or in a number of leads, may be introduced.

A reference to Illustration 1 will make this clear. It is shown there that each lead is complete in itself; the place made between is only the means of joining them. In the two 720's just given, both second's and sixth's are used for this purpose, therefore splicing into these is no longer confined to methods with the same place. If second's place is made, the method may be introduced where second's place follows the lead end. If the method has sixth's place, it will be placed where

sixth's place comes after the lead end. Note that the bob place is common to all the methods in such a 720, and may be disregarded in placing the methods.

720 (D) may be used for all methods having 53624 at the first lead end. It therefore may be said to be a 720 of Hexham Surprise and Surfleet, as shown in Col. 1. However, there are two other Surprise methods having exactly the same changes in a lead, Berwick and Beverley. Berwick having sixth's place, may be substituted for Hexham at any lead, and Beverley having 2nd's place, for Surfleet, as shown in Col. 2.

Further, Primrose and Cambridge have each the same changes in one lead, and the same changes in six leads as all the other four methods already included, the fixed bell being the third. Choosing the twelve leads with the 3rd and 4th in third's place, and ringing them in Primrose and Cambridge, the first named is placed where 6th's or a bob follows, the last where 2nd's place or a bob comes after. Col. 3 shows the six methods included in the 720.

720 (E) has 46253 at the first lead end, and is useful for all methods having this feature. The Woodbine and Willesden groups of Delight methods are amongst these. Eight members of these groups, Wragby, Neasden, St. Albans and Charlwood (with 6th's place), and Willesden, Old Oxford, College Bob IV and Newdigate (with 2nd's place), have all the same changes in a lead. Following the same procedure as with 720 (D) they may be all included in the extent, as shown in Col. 1. Further, two Surprise methods, Bacup (with 6th's place) and Bamborough (with 2nd's place) have the same changes in six leads (fifth fixed) as any one of these eight methods, and therefore the same as any of them combined. Choosing the six leads with the 4th in fifth's place, they may be rung in these two Surprise methods, as shown in Col. 2, giving ten methods in one extent.

Coming to methods which have the same in a whole course, and the lead ends 53624 and 46253 respectively, with a different place made, they may be spliced by varying 720 (D) or (E). If 720 (D), then the complete course between two bobs must be altered so that the lead ends are 46253 instead of 53624 (see half block B. Illustration 3) as follows:—

23456	Cambridge	It will be seen on examination that two Surprise methods, Primrose and Cambridge, have the same changes in a lead with a different place, the lead end being 53624. Two others, Norfolk and Ipswich, have the same relationship, with the lead end 46253. Further, the two first named have the same rows in the whole course as the last two. It follows that, if each pair is confined to complete courses, and rung according to the place made after each lead end, the extent will be true. A division of the methods is shown alongside the 720.
–35642	Norfolk	
6th's. 26435	Ipswich	
2nd's. 42563	Ipswich	
2nd's. 54326	Norfolk	
6th's. 63254	Norfolk	
–42635	Cambridge	
2nd's. 35264	Primrose	
–56423	Primrose	
6th's. <u>62534</u>	Cambridge	
2nd's. 34256		
Twice repeated.		

There is yet one lead end (65432), which admits of a different place between the leads. In this case, however, 720's with a change of place, and coming round at the end, are not possible. Thus methods with this lead end, and different places, can only be spliced in long lengths or in a 5040. To do this it is necessary to have recourse to the plan originated by the Rev. E. Bankes James for Cambridge Minor.

This consists of 720's, which, while being true and complete in themselves, do not come round. Three repetitions of one are now given, and its construction will be readily seen. It consists of four complete courses joined by three bobs, with a bob at the end to bring two bells home. The 1st, 3rd and 4th of these courses have 2nd's place made, and the 2nd course 6th's place. Into the latter the two remaining courses with 6th's place are brought by two bobs, giving a 720 with three complete courses having 2nd's place, and three having 6th's place made, as follows:-

Combined 720's (F).		
23456 Morning Star	25463 Quantock	26435 Ely
35264 Morning Star	34625 Quantock	63254 Ely
56342 Morning Star	56234 Quantock	35642 Ely
64523 Morning Star	42356 Trinity Sunday	54326 Ely
42635 Morning Star	63542 Trinity Sunday	42563 Ely
-42356 Sandal	-42563 Killamarsh	-42635 Chepstow
56234 Sandal	63254 Killamarsh	35264 Chepstow
-34256 Oxford	-54263 Snowdon	-64235 Dover
23645 Oxford	63425 Snowdon	26543 Dover
62534 Oxford	25346 Killamarsh	52364 Dover
56423 Oxford	46532 Killamarsh	35426 Dover
45362 Oxford	32654 Killamarsh	43652 Dover
-34562 London Scholars'	-54632 Snowdon	-64352 Skipton
62453 London Scholars'	32465 Snowdon	52436 Skipton
53246 London Scholars'	65243 Killamarsh	36245 Skipton
46325 Kingston	43526 Killamarsh	45623 Balmoral
25634 Kingston	26354 Killamarsh	23564 Balmoral
-34625 Kingston	-54326 Snowdon	-64523 Balmoral
25463 Capel	26435 Snowdon	23456 Fotheringay
63542 Capel	35642 Snowdon	56342 Fotheringay
-42563 Duke of Norfolk	-42635 Quantock	-42356 Rostherne
35642 Duke of Norfolk	56342 Quantock	63542 Rostherne
26435 College Exercise	23456 Trinity Sunday	25463 Knutsford
54326 College Exercise	64523 Trinity Sunday	34625 Knutsford
63254 College Exercise	35264 Trinity Sunday	56234 Knutsford
-54263 Norbury	-64235 Quantock	-34256 Wilmslow
32654 Norbury	52364 Quantock	62534 Wilmslow
46532 Norbury	43652 Trinity Sunday	45362 Wilmslow
25346 Ockley	26543 Quantock	23645 Bogedone
<u>63425</u> Ockley	<u>35426</u> Trinity Sunday	<u>56423</u> Bogedone
-25463	-26435	-23456

Into the first 720 are spliced ten methods, being the whole of the Oxford and College Exercise Groups of Treble Bob methods. This can be done because eight have the same changes in a lead, and the two odd methods the same in a course as the other eight.

The second is rung in four Treble Bob methods. Killamarsh and Trinity Sunday, with the same changes in a lead, but a different place; Quantock and Snowdon with a like relationship. Each of these pairs have the same changes in three leads as the other pair, the fixed bells being in 2nd's and 6th's places. The division of the methods will be understood if it is noted that the leads rung in Quantock and Snowdon have 23, 25, 35, 45 and 56 fixed in 2nd's and 6th's place.

The third 720 is in ten methods, the whole of Ely and first Castle Group of Delight methods.

Why the odd methods of groups may be included in these 720s, and not in 720 (D) and 720 (E), hardly needs explaining. In these there are complete courses, with the same place made throughout, therefore each of the odd methods may be spliced into a course between two bobs, with the appropriate plain place made. The remaining eight methods are likewise distributed over the other four courses, according to the plain place of the method, as already explained.

Splicing in the Oxford and Kent plan discovered by the Rev. E. Bankes James, is generally known, and clearly explained by Mr. Fidler.

PLAIN METHODS.

Plain methods have not been mentioned, but anyone with a thorough acquaintance of splicing Treble Bob methods will have little difficulty with them.

The only plain methods with the same changes in a lead are those having a different place between the leads. These may be spliced by using 720's in two methods, or as follows:—

Take two 360's, without singles, having sixth's and second's place respectively at the plain leads. Ring the method with sixth's place as far as the head of the last lead of the first 360, from this point ring the method with second's place, calling a single at the 360 end, followed by the second 360, calling the second single at the end of this. Note that the 360's, standing alone, must both end with a bob.

In place of the three lead and six lead relationships; some plain methods have two leads, one odd and one even with the same changes.

As a third relationship which will splice there remains the same changes in a whole course, with the same place, and also with a different place between the leads.

These may be used alone or in combination along with a fourth. This last was described in *The Ringing World* of August 23rd, 1912, by Mr. Edwin H. Lewis, who has from the first shown a live interest in this form of ringing, and several times given us helpful articles on the subject. I quote his own words:—

'In the case of plain methods only, if the in and out-of-course of the changes correspond row for row in a lead of two methods, these methods can be singled together. The in-course lead heads are rung in one method; and the out-of-course lead heads in the other method may be singled in; either in a single block of 360 changes, or in a number of smaller blocks.'

Then follows the 720 illustrating the plan, used in combination with two pairs of methods having the same changes in a course.

23456		Plain Bob.
-23564	1	Double Bob
S 63452	1	Hereward Bob
S 64352	5	Double Bob
-45236	1	Double Bob
-45362	3	Plain Bob
S 32456	4	Double Oxford Bob
S 34256	5	

Twice repeated.

Summarising the multi-method peals, with seven 720's all coming round, 46 methods may be included. By using the three combined 720's, the number is increased to 54 methods.

However, may I say, in conclusion, that the crowding of methods into one 720 is not the primary purpose of this introduction. It is hoped that what has been shown will teach members of the Exercise to recognise any two or more methods which will splice, and how they may be united with truth. This knowledge will not be gained without trouble and application, but it is the hope of the writer that this booklet will lead many more to take an interest in this form of Minor ringing.

Hints on “Splicing” and Ringing Minor Methods.

BY JOHN P. FIDLER.

Before a builder commences erecting a house, it is necessary to get plans drawn up, and afterwards to secure a good foundation, and so it is in ringing multi-method peals of Minor; the band must first of all have a foundation to work on, and gradually build up the number of methods to be rung in the peal. The plans are already drawn up, and will be found herein, and the finished article, a peal in thirty-five methods.

A term new to many will be found used in these articles; this is ‘grouping.’ This means the ‘grouping’ together of methods having similar characteristics and which will splice, a feature that will save the student a good deal of time.

GROUP No. 1, or THE “OXFORD” GROUP.

OXFORD.	KINGSTON.	LONDON SCHOLARS’ PLEASURE	SANDAL.	CAPEL.
123456	123456	123456	123456	123456
214365	214365	214365	214365	214365
124356	124356	124356	124356	124356
213465	213465	213465	213465	213465
231645	231645	231645	231645	231645
326154	326154	326154	326154	326154
321645	321645	321645	321645	321645
236154	236154	236154	236154	236154
263514	263514	263514	263514	263514
625341	625341	625341	625341	625341
623514	265314	265314	623514	265314
265341	625341	623541	265341	263541
256431	263541	265341	623541	625341
524613	623514	623514	265314	623514
526431	265341	263541	263541	265341
254613	625314	625314	625314	625314
245163	652134	652134	652134	652134
421536	561243	561243	561243	561243
425163	562134	562134	562134	562134
241536	651243	651243	651243	651243
214356	615423	615423	615423	615423
123465	164532	164532	164532	164532
213456	614523	614523	614523	614523
<u>124365</u>	<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>165432</u>
142635	156342	156342	156342	156342

In this, it will be found that Oxford Treble Bob is the dominating method. The other members of the group are Sandal, London Scholars' Pleasure, Kingston and Capel, making five in all.

For the benefit of those unacquainted with the Treble Bob Principle, it will be necessary for them to analyse it and commit the work to memory by the order of passing treble, *and by no other way*.

Let us look at the lead of Oxford given, and take the path of the treble, which dodges in 1-2, 3-4 and 5-6, both up and down. (N.B. – For the dodge in 1-2, the term 'snap' is used.)

Our next bell is the 2nd, it 'snaps' with the treble or passes it in 1-2 *down*, and takes up the 'slow hunt' work. This comprises leading full, and making 2nd's place alternately until treble returns to lead and snaps again, this time being passed in 1-2 *up*.

At the lead head, the 2nd will now be seen in 3rd's place. Therefore, it will be necessary to carry on the analysis by following the path of the 3rd. The bell *passing treble 1-2 up makes 4th's place* and returns to lead, passing treble 2-3 *down*, leads full and does Treble Bob work, i.e., dodges in 3-4 and 5-6 up. The dodge in 5-6 in this case is with the treble, so another note must be made – pass treble in 5-6 *up*, dodge 5-6 down, make 3rd's place, and return to dodge both ways in 5-6. (The lead head coming just previous to the 3rd commencing the dodge, and that bell occupying 5th's place, return to lead head and follow the path of the 5th.) Our dodge in 5-6 down ended, treble is passed in 4-5 *down*, continue the Treble Bob work, but without the 'snap,' a full lead being substituted, and treble is now passed 3-4 *up*; continue the Treble Bob work.

On coming to the lead head, the 5th occupies 6th's place, and we see that the Treble Bob work is continued until treble is met in 3-4 *down*. The work is as in 4-5 down, but treble being next passed in 4-5 *up*, the work is now similar to that of the bell passing treble 5-6 up, i.e., 3rd's place being made after dodging both ways in 5-6.

The 6th occupying 4th's at the lead head, follow the path of the 4th, and it is seen that after making the place, it returns up behind and dodges; dodges with treble 5-6 *down*, and continues Treble Bob work; after leading, passes treble 2-3 *up*, makes 4th's place and returns to lead, to snap treble and take up the 'Slow Hunt,' or the work of the bell we commenced with, i.e., the 2nd, thus completing the course.

OXFORD.

It will be found necessary to have a notebook to write down the results of the analysis in the following manner:–

Pass Treble 1-2 down.	Slow bell.
Pass Treble 2-3 down.	lead full, Treble Bob work.
Pass Treble 3-4 down.	Treble Bob work, as in 2-3 down.
Pass Treble 4-5 down.	Treble Bob work, as in 2-3 down.
Pass Treble 5-6 down.	work as in 4-5 down.
Pass Treble 1-2 up.	(out of slow) make 4th's and return to lead
Pass Treble 2-3 up.	make 4th's place and into slow.
Pass Treble 3-4 up.	Treble Bob work.
Pass Treble 4-5 up.	work as in 5-6 up.

Pass Treble 5-6 up. dodge 5-6 down, make 3rd's place and out behind, dodge in 5-6.

The work at a 'Bob' is shown herewith, and an analysis on the lines given would record it as follows:-

241536		
214356		
- 123465	Pass Treble.	
213456		
<u>124365</u>	1-2 and 2-3 up,	as at a plain lead.
142356		
413265	3-4 and 4-5 up,	the work behind becomes a
143256		triple dodge in 5-6.
412365		
421635	5-6 up	makes 3rd's, 4th's 3rd's, and
		up behind.

It will not be necessary to worry about what has to be done next, if the pupil is conversant with the work he means of passing treble, because the next position in which he meets that bell tells him immediately the work he has to do.

CONDUCTING.

For the production of the extent, 'Bobs' will, of course, be required. From study of the work given, it will be seen that two bells are unaffected by the call. When the observation bell is in one of these two positions, a call must be made, except when a pre-arranged bell is also in a position unaffected by the bob. For example, say the calling will be 'Tenor without the 5th,' call a bob every time the tenor goes either in or out of slow, except when the 5th is going into slow as tenor is coming out. In simple terms call tenor 'In, Out, In, twice repeated,' the figures for this 720 are as shown:-

	23456
	42635
	- 64235
	- 26435
	42563
	54326
	35642
	- 63542
	56234
The true extent can be produced by employing any	<u>25463</u>
two bells in these positions.	42356
	Twice repeated.

Having thoroughly committed Oxford to memory and practised it, attention must now be turned to Kingston. Let us analyse it in the manner described, and see what we find. The first item of note is that all the work done after passing treble up is the same as Oxford. That being known, attention can be concentrated on the work after passing treble down.

Start with the 2nd, passing treble 1-2 down takes up the slow, but not a continuous one, as in Oxford. It gets broken up half-way through which must be recorded in the notebook.

The next position to note is 2-3 down, see 3rd, which after passing treble in that place, leads full and commences the middle work, which is place making, i.e., 3rd's, 4th's, 3rd's, 4th's, and passes treble 4-5 up.

The next bell to pass treble down is the 6th, which passes in 3-4, and this is the bell to break up the slow. Should the man already in slow forget what he is doing, the 3-4 one can soon put him right. His work commences with a triple dodge *on the lead*, whilst the other, which he has come to relieve, does a triple dodge *off the lead*. Having completed this dodge, the bell relieved meets treble in 3-4 up; the other one remaining in slow until treble comes to it.

The work of the 5th occupies the next position, which is 4-5 down, taking up the middle work in conjunction with the 2-3 bell, and whilst it is making 3rd's, 4th's, 3rd's, 4th's, the 4-5 bell is doing the opposite, i.e., 4th's, 3rd's, 4th's, 3rd's. On completion, they go their respective ways, the 2-3 bell, up; and the 4-5 bell down.

We have now only one position left. It requires no thinking about, and is more likely to upset the treble man than the other. The bell passing treble 5-6 down, makes 5th's and passes it 5-6 up. The result of this analysis will be as follows:—

KINGSTON.

Work up, as in Oxford

- | | |
|-----------------------|---|
| Pass Treble 1-2 down. | (slow) lead, 2nd's, lead. Triple dodge 1-2 up (or off the lead), and out. |
| Pass Treble 2-3 down. | lead, 3rd's, 4th's, 3rd's, 4th's, and out. |
| Pass Treble 3-4 down. | Triple dodge 1-2 down (or on the lead), lead, 2nd's, lead (Treble comes). |
| Pass Treble 4-5 down. | 4th's, 3rd's, 4th's, 3rd's, lead and out. |
| Pass Treble 5-6 down. | 5ths. |

Bob work, and conducting as in Oxford.

After study it will be seen that the bells work in pairs, an advantage which must not be lost sight of, and a circumstance enabling a weak ringer to be pulled through. I cannot impress this point too strongly, and the reason will soon make itself manifest to those who take advantage of these hints and practise the methods.

The two methods having been thoroughly mastered, attention must be turned to splicing them, and a little variety added by ringing an extent in two methods. A plain course of each method produces exactly the same changes, but in different leads; therefore the methods will only splice course for course, which means that a full course unaffected by bobs, must be rung in one method, and the courses containing bobs rung in the other method.

SPLICED 720 OXFORD AND KINGSTON.

23456 Oxford
42635 Oxford
– 64235 Kingston
35426 Kingston
– 26435 Kingston
35642 Kingston
42563 Kingston
– 63542 Oxford
56234 Oxford
25463 Oxford
42356

Twice repeated.

The only tip I can give to the ringer is: Remember the method you are ringing, it is so easy to forget. To the conductor, do not try and memorise the leads produced by Oxford, and those by Kingston. The calling is the same as before, and having been mastered requires no more explanation. Commence ringing the extent with Oxford, and ring this method until the first bob is called, and just as the treble is leaving the slow bell, change over to Kingston, continue ringing this until the third bob is called, it is the last one in the part, then change back to Oxford up to the first bob in the second part, when change again and carry on as in the first part.

For practice, reverse the process. Commence with Kingston, ring it to first bob, change, and carry on as with the previous extent. In each case the calling is ‘Tenor without the 5th,’ but any observation can be used, provided the instructions for changing method are carried out strictly to letter.

SPLICED 720 KINGSTON AND OXFORD.

23456 Kingston
56342 Kingston
42635 Kingston
35264 Kingston
– 64235 Oxford
– 26435 Oxford
42563 Oxford
54326 Oxford
35642 Oxford
– 63542 Kingston
42356

Twice repeated.

Having met with success in ringing two methods to a 720, attention can be directed to the remaining members of the group. Let us, therefore, sort out the work of London Scholars’ Pleasure. Here we find a method, similar to Kingston, with the exception of the middle work below treble, i.e., the work of the bells passing treble 2-3 and 4-5 down. The 2-3 bell, after leading, makes 4th’s, dodges 3-4 down, makes 3rd’s, and goes up; whilst the 4-5 bell does the opposite, viz., 3rd’s, dodge 3-4 up, 4th’s, and to lead. A point to remember is to make the far place first, and finish with the near place.

Our next method is Sandal. This will require a little thought spent on it. Its work may be said to be London Scholars' Pleasure transposed, the middle work being transferred to the front, and the front work going to the middle. Let me explain. In the previous method, we have, when treble is up behind, one pair of bells triple dodging on the front, and another pair doing the middle work. The corresponding position in the method under review gives us the opposite, the triple dodge being done in 3-4, and the other work being done in front. For the time being, examine the slow work, and work of the 3-4 bell first. After dodging with treble in 3-4 down, it leads full, snaps, and makes second's place, and is equal to far place, dodge, near place, afterwards remaining 'in slow.' The 1-2 down bell, after snapping with treble, leads, makes second's place, leads, again makes second's place (this is the equivalent to a far place), snaps and leads full (the near place), then to treble in 3-4 up. Simultaneously, the bells passing treble 2-3 and 4-5 down, are triple dodging in 3-4.

In our notebook we shall record the methods as follows:—

LONDON SCHOLARS' PLEASURE.

Work up, as in Oxford.

Pass Treble 1-2 down.	Work, as in Kingston.
Pass Treble 2-3 down.	Lead, 4th's, dodge 3-4, 3rd's and out.
Pass Treble 3-4 down.	Work, as in Kingston.
Pass Treble 4-5 down.	3rd's, dodge 3-4, 4th's, lead and out.
Pass Treble 5-6 down.	5th's, as in Kingston.

SANDAL.

Work up, as in Oxford.

Pass Treble 1-2 down.	Lead, 2nd's, lead, 2nd's, snap, lead and out.
Pass Treble 2-3 down.	Triple dodge in 3-4, after leading.
Pass Treble 3-4 down.	Lead, snap, 2nd's, remain in slow.
Pass Treble 4-5 down.	Triple dodge in 3-4, lead and out.
Pass Treble 5-6 down.	5th's and dodge treble 5-6 up.

The last method in this group is Capel which was discovered by Mr. E. H. Lewis. It is the tit-bit of the group, and contains very interesting work. Up to now, with the exception of the 3-4 places in Kingston, all the work dealt with has been straightforward dodging and place making with the bells the right way, i.e., hand and back. In Capel, we have place making with the bells wrong, i.e., back and hand, which has a tendency to upset some ringers. If, however, strict counting of places is maintained, this difficulty will be overcome.

CAPEL.

After studying the lead given, it will be seen that the work up is 'Oxford' work, as in the other three methods. We can, therefore, direct our attention to the work below treble, which is somewhat different, as already mentioned, although the 5th's place is maintained.

First of all, let us examine the slow work. Like the two previous methods, it is broken up half-way through, but by a class of work totally different from that so far practised. Following the path of the 2nd we find that after snapping treble, it

leads, makes 2nd's and leads full again, does a half-pull in 2nd's, has a whole pull wrong (back & hand) at lead, a whole pull wrong in 2nd's place, a half-pull at lead, and goes away to treble in 3-4. Meanwhile, we have a very obliging bell doing the opposite work, viz., the bell passing treble 3-4 down, in this case the 6th. There is a golden rule for this bell coming from 3-4, and that is: Don't be greedy on coming to lead. Lead only a half-pull. Very likely the other ringer will have his head full of Kingston or Sandal; will, perhaps, be wool gathering. Do not smile, it is easily done, but if you make a strong point of the half-pull lead, you can readily correct your partner during the course of the two whole pulls wrong (in this case, second's and lead); see that he finishes off with only a half-pull at lead, whilst the 3-4 bell is doing a half-pull in second's place, and afterwards taking up the slow.

Having memorised the slow work, you can tackle the middle work, which is that of the bells passing treble 2-3 and 4-5 down. Taking the 2-3 bell first, in this case the 3rd, trace her path to lead, up to third's (note it is near place first this time), double dodge 3-4, fourth's (far place last), and pass the treble 4-5 up. There is a bell doing the opposite work, and as in the case of the other three methods, it is the 4-5 bell. Bear in mind which place is made first, viz., fourth's, double dodge 3-4, third's and to lead. There is only one more position left, which is fifth's below treble, and this needs no explanation. The bob work is the same as for the rest of the group.

The record in our book will be as follows:—

CAPEL.

Work up, as in Oxford.

Pass treble 1-2 down.	Lead, 2nd's, lead, half-2nd's, lead, 2nd's, half lead and out.
Pass treble 2-3 down.	Lead, 3rd's, double dodge 3-4, 4th's and out.
Pass treble 3-4 down.	Half lead, 2nd's, lead, half-2nd's, stay in slow.
Pass treble 4-5 down.	4th's, double dodge 3-4, 3rd's, lead and out.
Pass treble 5-6 down.	5th's.

Naturally, after mastering these methods, it will be desired to ring a 720 in five methods. In each of the groups to be considered, there is an ugly duckling. The 'odd' method in the group under review requires care in introduction, otherwise a true extent cannot be rung, although the other four methods, which produce exactly the same changes, lead for lead, can be introduced at any treble lead. As already stated, Oxford is the 'odd' method of this group, and the rule holds for the 720 in five methods, as for the one in two methods, the odd method need not be introduced more than once. After much practice, we have considered that the best place for it is between the last bob of the first part and the first bob of the second part, the remaining methods being changed at will. In the figures given for this extent, tenor without the 5th is the observation.

A SPLICED 720.

23456	Capel	34256	London Scholars'
56342	Capel	56423	London Scholars'
42635	Capel	23645	London Scholars'
35264	Capel	45362	London Scholars'
- 64235	Capel	- 62345	London Scholars'
35426	Capel	45236	Kingston
- 26435	Capel	- 36245	Kingston
35642	Capel	45623	Kingston
42563	Capel	23564	Kingston
- 63542	Oxford	- <u>64523</u>	Kingston
56234	Oxford	23456	
<u>25463</u>	Oxford		
42356	Oxford		
34625	Oxford		
- 63425	Sandal		
25346	Sandal		
- 46325	Sandal		
25634	Sandal		
34562	Sandal		
- <u>62534</u>	Sandal		
34256			

Although I have put the names of methods against the leads, it does not follow that Capel, Sandal, London Scholar's and Kingston must be changed exactly at that position, and they are only shown for guidance. Oxford, however, must be the five leads of the course shown, or between the last bob of the 2nd part and the first of the 3rd part, or the extent may be commenced with Oxford up to the first bob, and finished with it, changing immediately after the last bob. Further variety may be added by introducing Oxford at all the positions mentioned, and the other methods every other lead head. This will be found good practice, but for peal ringing it will be advisable to use them as indicated in the figures given.

Having accomplished so much, it may be desired to have a shot for a peal. To make a seven method peal of it, I would suggest adding Burton, which is Oxford up, and work down that can soon be memorised, and Kent. Although these two will not splice and will not be used again, no harm will come of their introduction, it being good practice for the learning and retention of the methods to come.

The following will be found a suitable order for the seven extents: Burton, Capel, Sandal, London Scholars' Pleasure, Kingston, Oxford and Kent – a good stepping-stone to higher things.

GROUP No. 2, or THE “WOODBINE” GROUP.

WRAGBY.	ST. ALBANS.	NEASDEN.	CHARLWOOD.	BRAINTREE.
123456	123456	123456	123456	123456
214365	214365	214365	214365	214365
124356	124356	124356	124356	124356
213465	213465	213465	213465	213465
231456	231456	231456	231456	231456
324165	324165	324165	324165	324165
321456	321456	321456	321456	321456
234165	234165	234165	234165	234165
243615	243615	243615	243615	243615
423651	426351	426351	423651	423651
246315	246315	423615	246315	246315
426351	423651	246351	243651	426351
243651	246351	423651	426351	462531
423615	423615	423615	423615	642513
246351	243651	243651	246351	465231
426315	426315	426315	426315	645213
462135	462135	462135	462135	654123
641253	641253	641253	641253	561432
642135	642135	642135	642135	564123
461253	461253	461253	461253	651432
416235	416235	416235	416235	615423
142653	142653	142653	142653	164532
412635	412635	412635	412635	614523
<u>146253</u>	<u>146253</u>	<u>146253</u>	<u>146253</u>	<u>165432</u>
164523	164523	164523	164523	156342

The methods comprising this group are Delight Methods, viz., Charlwood, Braintree, Neasden, St. Albans and Wragby. The reason why I am taking the Delight Methods in preference to others of Treble Bob, is on account of the various kinds of slow work, which are exactly the same as that in the Oxford group.

Braintree is the odd method, and is the only one requiring any amount of study.

First of all, I will give the combinations of the group, with the resultant method:—

Work above Treble, or that of bells passing ‘up.’ Woodbine. Woodbine. Woodbine. Woodbine. Woodbine.	Work below Treble or that of bells passing ‘down.’ Kingston. London Scholars’ Pleasure. Sandal. Capel. Braintree.	Resultant Method. Wragby. St. Albans. Neasden. Charlwood. Braintree.
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WRAGBY.

Let us look at the lead of Wragby, so that a note may be made of the work above treble, or our old friend of Snowdon's days, viz., Woodbine. Incidentally we may as well kill two birds with one stone, and learn also how to find out from the lead given the starting work of each bell. The notes on this particular point apply to any method, and will assist the ringer in taking over any bell, without the necessity of having his position explained to him, thus saving valuable time. How often one comes across a ringer who learns his method by the course, is given an unaccustomed bell to start off with, has to run through the whole course before he can pick up the path of his bell, when, had he learned the method by the order of passing the treble, he need only have found out where the bell passed her previous to coming into rounds! I might add at this juncture, it is not necessary to write out the full course to find out the work of each bell previous to rounds coming up, as we soon shall see.

First of all, examine the path of the bell in second's place at the lead head. It is the 6th; trace back, and we find that she passed treble 2-3 up; then make a note of the work after passing in that position. The 4th, being in third's place is next on the list, being the bell coming out of 'slow'; there is not far to go, and our discovery is that it passed the treble 1-2 up. We have a little farther to trace back with the 4th's place bell, viz., the 5th, she having passed treble 5-6 up. This is a position requiring special attention, as also does that of the next bell, the 2nd, which passed treble 3-4 up, for in their work, places are either made before or after working with treble in 3-4. There is only one bell left and that is the 3rd, occupying 6th's place, which had passed the treble in the 4-5 position.

In our search for the work after passing treble down, we find ourselves on very familiar ground; it is identical to that in Kingston, consequently there is no further need to memorise it.

After this analysis we find the following recorded in our notebook:—

- Pass Treble 1-2 up. (Out of slow), 4th's, as in Oxford.
- Pass Treble 2-3 up. (In slow), 4th's, as in Oxford.
- Pass Treble 3-4 up. 4th's, 3rd's, and a triple dodge in 5-6 up.
- Pass Treble 4-5 up. A triple dodge in 5-6, before and after lying 6th's.
- Pass Treble 5-6 up. Triple dodge in 5-6 down, 3rd's, 4th's.
Work down, as Kingston.

243651

BOB WORK.

423615

This will be found somewhat different from that of Oxford, but the bells passing treble 1-2 and 2-3 remain unaltered, so the bobs are called when the observation is in one of these two positions. The instructions given on conducting Oxford apply to this method.

641253

The bell passing Treble 3-4 up, makes the bob, i.e., continues making 3rd's and 4th's alternately until Treble returns to dodge 3-4 up. Those passing 4-5 and 5-6 continue dodging until divided by the Treble.

461253

416235

– 142653

412635

Attention may now be directed to the remaining members of the 'group,' and little or no difficulty should be experienced in the execution.

146253

164235

612453 In St. Albans we find the work up is as for Wragby, and that
 162435 down as for London Scholars' Pleasure. Neasden has Sandal work
 614253 substituted for London Scholars' Pleasure, and Charlwood has
 641235 Capel work in the corresponding positions.
 462153
 461235
 642153

The four methods dealt with, producing exactly the same changes lead for lead, may be introduced at any treble lead.

As already mentioned, there is an odd method in each 'group,' and in the present case it is Braintree. Look at it carefully. There is Woodbine up, as for the other four, and an important factor is the omission of 5th's place, also that the 'slow' work is divided into three, the mainstay being the 3-4 bell. Its work is not much, but important, and can keep the front bells straight.

Our notebook comes again into action, and records the following:—

BRAINTREE.

Work up, as in Woodbine.

Pass Treble 1-2 down. (After snapping Treble), lead, 2nd's, leads, dodge off (i.e., 1-2 up), 3rd's, 4th's, i.e., Kent Places (pass Treble 4-5 up).

Pass Treble 2-3 down. lead, 3rd's, 4th's, and out (Kent Places).

Pass Treble 3-4 down. dodge on, dodge off (i.e., dodge 1-2 down [lead] dodge 1-2 up), and out.

Pass Treble 4-5 down. (Kent Places), 4th's, 3rd's, dodge on (i.e., 1-2 down), stay in slow.

Pass Treble 5-6 down. (Kent Places), 4th's, 3rd's, lead and out.

The rule for 'splicing' this method with its four companions, is the same as that for Oxford. A full course of it must be rung. If the practice is followed of always introducing these odd methods in the position given for the first group, the conductor will have his troubles reduced. As the extent can easily be pricked out, there is no necessity for it to appear here.

Having mastered these five methods, we are now in a position to attempt a ten method peal, and I would suggest it be arranged thus:—

1st extent (spliced).	Braintree and Charlwood.
2nd extent (spliced).	Neasden and St. Albans.
3rd extent	Wragby.
4th extent (spliced).	Capel, Sandal.
5th extent	London Scholars' Pleasure.
6th extent	Kingston.
7th extent	Oxford.

GROUP No. 3, or “COLLEGE EXERCISE” GROUP.

NORBURY.	COLLEGE EXERCISE.	DUKE OF NORFOLK.	OCKLEY.	MORNING STAR.
123456	123456	123456	123456	123456
214365	214365	214365	214365	214365
124356	124356	124356	124356	124356
213465	213465	213465	213465	213465
231645	231645	231645	231645	231645
326154	326154	326154	326154	326154
321645	321645	321645	321645	321645
236154	236154	236154	236154	236154
263514	263514	263514	263514	263514
623541	625341	625341	623541	625341
265314	265314	623514	265314	265314
625341	625341	265341	625341	623541
263541	625341	623541	625341	632451
623514	623514	265314	623514	364215
265341	263541	263541	265341	634251
625314	625314	625314	625314	362415
652134	652134	652134	652134	326145
561243	561243	561243	561243	231654
562134	562134	562134	562134	236145
651243	651243	651243	651243	321654
615423	615423	615423	615423	312564
164532	164532	164532	164532	135246
614523	614523	614523	614523	315264
<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>132546</u>
164523	164523	164523	164523	135264

College Exercise is the basis of the next group to be dealt with. It is an old favourite, and appears in many peals of Minor. We, therefore, call this group of methods, ‘The College Exercise Group.’ Put briefly, the combinations are as follows:—

Work above Treble Or that of Bells passing ‘up.’	Work below Treble, Or that of Bells passing ‘down.’	Resultant Method
College Exercise.	Kingston.	Norbury.
College Exercise.	London Scholars’.	College Exercise.
College Exercise.	Sandal.	Duke of Norfolk.
College Exercise.	Capel.	Ockley.
College Exercise.	Morning Star.	Morning Star.

These are Treble Bob methods, and I will deal first with the method from which the group takes its name, College Exercise. London Scholars’ Pleasure supplies the necessary work, and I think it will now be seen why a strong point is made of mastering thoroughly the four methods of the Oxford group before attempting the other groups. If the figures of the lead are examined, we find a new

feature introduced, viz., second's place above the treble, this being the chief difference, and a little thought must be spent upon it. London Scholars' work in the middle is done both when treble is in front as well as behind, and the bells passing her 3-4 and 4-5 up, triple dodge in 5-6, i.e., as at a bob lead of Oxford.

Those unacquainted with the method are advised to analyse the work of passing treble up, which is as follows:—

Pass Treble 1-2 up.	Make 2nd's place and snap again.
Pass Treble 2-3 up.	4th's, dodge 3-4, 3rd's and up.
Pass Treble 3-4 up.	Triple dodge 5-6 up.
Pass Treble 4-5 up.	Triple dodge 5-6 down.
Pass Treble 5-6 up.	3rd's, dodge 3-4, 4th's and in.

263541

BOB WORK.

625314 The work of the bell at a bob is exactly the same as that in a
 652134 bob lead of Oxford. The bell passing Treble 5-6 up, after dodging
 561243 5-6 down, makes 3rd's, 4th's, 3rd's, and up again. Those passing
 562134 2-3 and 1-2 up, respectively make 4th's and return to lead, and, as
 651243 already stated, the 3-4 and 4-5 bells, triple dodge in 5-6. These
 615423 two latter positions remaining as at a plain lead, it is when the
 – 164532 observation bell is in one of them that a call is made. To call the
 614523 extent with tenor as observation, the terms, Wrong, Home,
165432 Wrong (twice repeated) may be used, but tenor behind without the
 156423 5th is much more easy to remember.
 514632 Once the ground work has been mastered, little or no difficulty
 154623 should be experienced in ringing the other three methods.
 516432 Norbury, as stated in the combination table, has Kingston work
 561342 down, Duke of Norfolk has Sandal work down, and Ockley has
 653124 Capel work down.

These four methods will splice lead for lead, and the odd method which splices only course for course is Morning Star, and notes should be made of the work down.

MORNING STAR.

Pass Treble 1-2 down.	Lead, 2nd's, lead, dodge off (1-2 up), 4th's, lead and out.
Pass Treble 2-3 down.	Lead, 4th's dodge on (1-2 down), stay in slow.
Pass Treble 3-4 down.	Dodge on, dodge off.
Pass Treble 4-5 down.	3rd's and up.
Pass Treble 5-6 down.	3rd's and up.

Morning Star may be found a stumbling block, particularly when introduced into a peal, and, as in Braintree, the 3-4 down bell helps to keep things straight in front, but for all that, let it be a case of 'every tub on its own bottom.' Do not rely on someone else keeping you straight, the other man has enough to do in carrying his own rope.

The same rule for splicing the methods applies as that previously given.

Practice nights will now be found to be fully occupied, the all-important hour passes very quickly, and it will be found necessary to turn service ringing into practices. No opportunity must be lost of getting a pull, and every man in the band must put his shoulder to the wheel if a multi-method peal is to be accomplished. The question of how to accommodate probationers may present itself. If too much of the practice night is taken up with the new methods, the learner is at a disadvantage, and may, if he has to sit in the ringing room most of his time, lose interest. It will, therefore, be advisable to arrange extra practices for his welfare, and get him as soon as possible on to the Oxford group. When he has reached that stage it will be possible for him to join with the rest when the earlier methods are being 'brushed up.'

A PEAL IN SIXTEEN METHODS.

From experience it has been found, that, after concentrating on a new group, no small amount of confusion exists on ringing methods learned a month or so beforehand. One man may be ringing Woodbine, and another wants to ring Oxford. Of course it simply cannot be done. How, then, can we overcome this difficulty? Presuming the fifteen methods already described are thoroughly mastered, and the details of the next group are to hand, on the practice night devote the whole of the time to the new methods, and, on the following Sunday, ring plain courses, changing method frequently. This will bring out the weak points, which should be noted and ultimately strengthened. Moreover, the practice of Plain Courses, enables the band to get smart in breaking off into another 720. A very strong point must be made of always finishing an extent clean, and picking up smartly the next one. Your own experience will by this time have taught you that unless the ringing is good, success cannot be hoped for.

Efforts may now be directed to ringing a spliced peal. Formerly, to ring a peal of Minor in more than seven methods, necessitated ringing over seven 720's, or introducing 360's, and to ring fourteen of the latter was no mean performance, only possible by hard and constant practice. At that time, the sphere of Minor methods had not been fully explored; fortunately we are much better placed, and are now in a position to ring fifteen methods in seven true extents; in fact, we can go one better and have sixteen by introducing Kent Treble Bob.

For the first 'spliced' peal, I suggest the following arrangement:—

1. Ockley and Morning Star.
2. Duke of Norfolk, College Exercise and Norbury.
3. Charlwood and Braintree.
4. Neasden and Wragby.
5. Wragby and St. Albans.
6. Capel and Sandal.
7. London Scholars' Pleasure, Oxford and Kingston.

There may be some who object to Wragby being included in two extents, if it were not, seven spliced extents could not, as far as we have gone, be obtained. Already mention has been made of the introduction of Kent, thus giving sixteen methods, with subsequent alterations to the suggested peal. Numbers 1 to 3 remain as given, add to No. 4, St. Albans, No. 6 becomes No. 5, London Scholars'

Pleasure and Kingston comprise the 6th, whilst 720 of Oxford and Kent complete it.

‘SPliced’ 720 OXFORD AND KENT.

	23456	Oxford
1	32645	Kent
2	23564	Oxford
3	52436	Oxford
4	25643	Kent
5	62354	Kent
6	36425	Kent
7	63542	Oxford
8	56234	Oxford
9	<u>25463</u>	Oxford
10	42356	Oxford

Twice repeated.

The splicing of Oxford and Kent is only possible by paying attention to the leads. Bobs are not required to produce the extent, but a little explanation is necessary. With the figures given, the name of method opposite each lead head denotes the method which produces that lead head.

Commence by ringing Oxford, the second lead head being produced by Kent. When treble is dodging 3-4 down, change over to Kent, thus allowing Kent places to be made in lieu of Oxford. There being only one lead of Kent, change back when treble again dodges 3-4 down. Oxford is rung for two leads, change again for three, then again for four (or until the part head comes up), and repeat the whole twice. A little study and practice will soon make this clear. The leads of each can easily be memorised—1 of Kent, 2 of Oxford, 3 of Kent, 4 of Oxford.

GROUP No. 4, or "WILLESDEN" GROUP.

	COLLEGE	OLD		
WILLESDEN.	BOB IV.	OXFORD.	NEWDIGATE.	MARPLE.
123456	123456	123456	123456	123456
214365	214365	214365	214365	214365
124356	124356	124356	124356	124356
213465	213465	213465	213465	213465
231456	231456	231456	231456	231456
324165	324165	324165	324165	324165
321456	321456	321456	321456	321456
234165	234165	234165	234165	234165
243615	243615	243615	243615	243615
423651	426351	426351	423651	423651
246315	246315	423615	246315	246315
426351	426351	246351	246351	426351
243651	246351	423651	423651	462531
423615	423615	246315	423615	642513
246351	243651	243651	246351	465231
426315	426315	426315	426315	645213
462135	462135	462135	462135	654123
641253	641253	641253	641253	561432
642135	642135	642135	642135	564123
461253	461253	461253	461253	651432
416235	416235	416235	416235	615423
142653	142653	142653	142653	164532
412635	412635	412635	412635	614523
<u>146253</u>	<u>146253</u>	<u>146253</u>	<u>146253</u>	<u>165432</u>
142635	142635	142635	142635	164523

The methods for the fourth or 'Willesden' Group are Delight, and the group takes its name from the method we shall first practise. I will give the combinations first, and explanations afterwards.

Work Above Treble, or that of Bells Passing 'Up.'	Work Below Treble, or That of Bells Passing 'Down.'	Resultant Method.
Willesden	Kingston	Willesden
Willesden	London Scholars'	College Bob IV
Willesden	Sandal	Old Oxford
Willesden	Capel	Newdigate
Willesden	Braintree	Marple

No member of this group appears to be extensively practised, which is a pity, as they contain some interesting work, and all are worthy of attention. Method experts, however, may not agree, chiefly owing to the 7-pull dodge in 5-6.

It being necessary to learn the work 'up' before tackling any of these, the notebook is necessary to record the result of our analysis.

WILLESDEN.

Willesden is our first method. Commencing at the lead head, examine the 4th, 'the slow' bell. After snapping treble this bell makes 2nd's place, and snaps again, as in College Exercise—that presents no difficulty. If any difficulty is experienced it will be in the next two positions, i.e., 2-3 and 3-4. Pay attention to these, and the rest will look after itself. The 6th passes treble 2-3 up in this case, makes 4th's place, dodges 3-4 down, and makes 3rd's and 4th's. It will be seen that treble comes to dodge 3-4, as in the Woodbine Group. The 2nd is the object of our next note. Passing treble 3-4, it makes 4th's and 3rd's (as in the Woodbine Group), dodges 3-4 up, makes 4th's, and goes to lead. If the 2-3 bell makes a strong point of the 4th's place first, it will help to keep the middle work straight, should anything untoward happen. The bells passing 4-5 and 5-6 up, work as at a bob lead in the Woodbine Group, i.e., is a 7-pull dodge in 5-6. Our notebook, then, records the following:—

Pass treble 1-2 up.	Make 2nd's and snap again.
Pass treble 2-3 up.	Make 4th's, dodge 3-4, 3rd's and 4th's.
Pass treble 3-4 up.	Make 4th's and 3rd's, dodge 3-4, 4th's and in.
Pass treble 4-5 up.	7-pull dodge 5-6 up.
Pass treble 5-6 up.	7-pull dodge 5-6 down.

Work down, as in Kingston.

College Bob IV, our next method, requires little or no detail. From study of the lead, it will be seen that London Scholars' work takes the place of Kingston.

Old Oxford has Sandal work below treble, whilst Newdigate has Capel work. As in previous groups, these four methods produce the same changes lead for lead, and will splice at any lead head. Marple is the odd method, and the work in is the same as for Braintree.

461253

BOB WORK.

416235 From the figures given, it will be readily seen, that the work at a
– 142653 bob is the same as that in the Woodbine Group, the 3-4 up bell
412635 continuing the place making in 3-4, until treble comes again, the
146253 2-3 bell makes 4th's and snaps with treble, whilst the bell which
164235 snapped first with treble, instead of lying in 2nd's, goes up to
612453 4th's. The 4-5 and 5-6 bells continue dodging behind. The two
162435 latter positions, being unaffected by the bob, calls are made when
614253 the observation bell is in one of these places. The rule given for
641235 College Exercise applies in this case, i.e., 'Tenor behind without
the 5th,' or any other pair which suits, say, 2nd without the 3rd.

CORRECTING TRIPS.

The peal in fifteen or sixteen methods having been successfully brought round, we can now add five more methods, giving us a twenty method peal in the space of seven extents, which will necessitate a rearrangement of the 720's.

By this time the four dominating methods of Oxford Group will have become thoroughly engraved on the mind, and the chief difficulty experienced will be in remembering which method you are ringing. Should you forget, don't be afraid to

call out and ask—it will save a deal of confusion, and such a request will not upset the others.

A few remarks on the correction of trips caused through forgetfulness will not be out of place at this point. As new methods are added to the peals, the conductor's responsibilities are increased, and it is up to each member of the band to try his best to ease his burden, which can be done in many ways, first by paying strict attention to the work in hand. If a trip occurs and your partner is the culprit, it is no difficult matter to correct him, but should it be some other bell, keep yourself straight and take no notice, let the one he is working with keep him right.

Always remember that it takes two bells to break an attempt down; if only one goes wrong, with the bells working in pairs, someone is bound to be in a position to correct him. Say, for example, 'A' wants to do London Scholars' work in the middle and 'B' tries to do Sandal. If 'A' is quick, he can put 'B' right without a missblow, or, on the other hand, 'B' might come along without any idea of what he has to do. He only needs to ask, and 'A' can oblige and tell him every blow, the work, of course being, in this case, the opposite to that which he is doing himself. The same can also be done in front or behind.

A treble ringer who is conversant with the methods is a decided advantage. In many towers the treble is considered the learner's bell. I admit it is, but only up to a certain phase of his training. As soon as he has had a few practices of the treble hunt in Treble Bob he should be put on inside work until able to ring a number of methods, remembering always a good treble man cannot always ring inside, but an inside man can always ring the treble, and when he is conversant with the method rung can keep an eye on the working bells.

A TWENTY METHOD PEAL.

This could be arranged to suit the band intending to ring it, and the best will only be found by experience. For guidance, the following may be found suitable:—

1. Newdigate and Marple.
2. Old Oxford, College Bob IV and Willesden.
3. Ockley and Morning Star.
4. Duke of Norfolk, College Exercise and Norbury.
5. Charlwood and Braintree.
6. Neasden, St. Albans and Wragby.
7. Capel, Oxford, Sandal, London Scholars' Pleasure and Kingston.

making twenty in all, and, when this has been accomplished, you will be in good trim to tackle the next group, and one that will require a good deal of attention.

GROUP No. 5, or "ABBEY" GROUP.

ST. WERBURGH.	VALE ROYAL.	COMBERMERE.	CROWLAND	ABBEYVILLE.
123456	123456	123456	123456	123456
213546	213546	213546	213546	213546
125364	125364	125364	125364	125364
215634	215634	215634	215634	215634
251643	251643	251643	251643	251643
526134	526134	526134	526134	526134
521643	521643	521643	521643	521643
256134	256134	256134	256134	256134
265314	265314	265314	265314	265314
625341	623541	623541	625341	625341
263514	263514	625314	263514	263514
623541	625341	263541	265341	623541
265341	263541	625341	625341	632451
625314	625314	263514	625314	362415
263541	265341	265341	263541	634251
623514	623514	623514	623514	364215
632154	632154	632154	632154	346125
361245	361245	361245	361245	431652
362154	362154	362154	362154	436125
631245	631245	631245	631245	341652
613254	613254	613254	613254	314625
163524	163524	163524	163524	134265
615342	615342	615342	615342	312456
<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>132546</u>
164523	164523	164523	164523	135264

The 5th or 'Abbey' group will be found very interesting. It is a group on which a good deal of practice will have to be spent. The reason it is given the name 'Abbey' is on account of the names of four methods being those of Abbeys, and they were first rung at Norbury early in 1914. The 'odd' method, however, was not rung until 1921. Those who are able to ring London Surprise Minor will experience little or no difficulty, but they will admit, on ringing a 'spliced' extent of this group, that London Surprise Minor is small fry—a big statement, but try it and see. The methods are Delight, and the combinations are as follows:—

Work above Treble, Or that of Bells passing 'up.'	Work below Treble, Or that of Bells passing 'down.'	Resultant Method.
London Surprise.	Kingston.	St. Werburgh.
London Surprise.	London Scholars'.	Vale Royal.
London Surprise.	Sandal.	Combermere.
London Surprise.	Capel.	Crowland.
London Surprise.	Braintree.	Abbeyville.

Those unacquainted with London Surprise will find it necessary to make a very careful study of the work up, special attention being paid to that of the bells passing treble 4-5 and 5-6 up.

ST. WERBURGH.

Taking the easiest method first, St. Werburgh, let us analyse it. Commencing with the path of the 2nd, we find the slow work is as in Kingston, but after passing treble 3-4, the bell makes 4th's, goes out to 6th's place, and lies a whole pull, runs in to 3rd's, and passes 2-3 down; then works as in Kingston until treble is again met, this time in 4-5 up (the following work must be well memorised, and strict counting maintained when ringing), dodge 5.6.5.6.5, down to 3rd's place, which is made, up to 6th's, lie, dodge 6.5.6.5.6, lie and then treble comes. After making 5th's, the path is reversed; therefore passing treble in 5-6 up, lie, dodge 6.5.6.5.6, lie, down to 3rd's, make it, up and dodge 5.6.5.6.5, passing treble 4-5 down. The work is then again Kingston, until treble is met once more, this time in 2-3 up. Make 3rd's, straight out, lie, and down to 4th's and treble comes to dodge 3-4, after which, the second half of the slow is taken up and the plain course is brought round. As the result of our investigation we have the following record:—

Pass treble 1-2 up.	Make 2nd's and snap again.
Pass treble 2-3 up.	3rd's, 6th's, 4th's and in.
Pass treble 3-4 up.	4th's, 6th's, 3rd's and in.
Pass treble 4-5 up.	Dodge 5.6.5.6.5, 3rd's, lie 6th's, dodge 6.5.6.5.6.
Pass treble 5-6 up.	Lie, dodge 6.5.6.5.6, 3rd's, dodge 5.6.5.6.5, pass treble 4-5 down.

Work down, as in Kingston.

At first it appears very difficult, but with careful study and practice it will be seen in a fresh light.

623514
 632154
 361245
 362154
 631245
 613254
 163524
 615342
 165432
 156423
 516243
 152634
 512364
 521346
 253164
 251346
 523164
 532614

BOB WORK.

The bob work in this group is vastly different from that dealt with so far, and will require recording in the notebook. The bob bell is the one which dodged with treble in 5-6, in this case the 4th, which, instead of going down to make 3rd's place, makes 4th's and repeats the work in 5-6, which is, lie, dodge 6.5.6.5.6th's; when treble comes. The bell which passed treble 4-5 up, after making 3rd's, goes down and snaps treble (see 5th). That which snapped treble, instead of lying in 2nd's, makes 3rd's, and dodges 5.6.5.6.5, passing treble 4-5 down (see 6th). Those passing treble 2-3 and 3-4, work as at a plain lead; therefore calls are made when the observation bell is in one of these positions. The tenor called Wrong, Home, Wrong, twice repeated, produces the extent.

Should a conductor chance to forget whether a call has to be made or omitted, he has another bell to guide him, but not in so pointed a manner as in those methods previously dealt with. However, after practice it can easily be picked out. One good guide is to bear in mind the positions unaffected by a bob, viz., 2-3 and 3-4. In the course of the tenor, the first call would be made after dodging with treble 3-4 up, and as she is striking her blow in 5th's; so, instead of using the terms W and H, use the two unaltered positions, which in this case would be 3-4, 2-3, 3-4, twice repeated. The 5th is a good guiding bell for this. As will be seen, only one position may need some guide as to whether a call has to be made or omitted. First, if at a lead head, 5th is the second's place bell, and 6th in 3rd's, omit the next call. Or, on passing treble 2-3, and you strike the first blow in 3rd's, if the 5th strikes over it, omit the call, but if another bell is there a call is made. Other guides may make themselves manifest after ringing the method, but that is how it has appeared to me.

After thoroughly practising this method, no difficulty should be experienced in ringing its sisters, and the next to try is Vale Royal which has the same work up, and that of London Scholars' Pleasure down. Combermere has Sandal work down; and Crowland is produced by Capel down. These four methods will splice lead for lead. The odd method of group is Abbeyville and, as stated in the combination table, has London Surprise work up and Braintree down. As with all odd methods this splices only course for course.

We have now reached a further stage in the building up of a thirty-five method peal; and, unless the band desirous of ringing it is thoroughly conversant with the methods already dealt with, it would be wasting time in attempting the two groups to follow. Up to now, assistance has been given in mastering new methods by taking advantage of the four members of the Oxford group, but in the next group all the work is on different lines, and whilst efforts are being concentrated on it, that of the previous ones may be forgotten.

For a twenty-five method peal, the following arrangement may be found convenient: 1st and 2nd 720's for 5th group; 3rd and 4th for 4th group, with a group of each of the other three; and this having been successfully brought round, efforts can be directed to the next group.

Leaving the question of multi-method peals alone for the time being, and for the benefit of those who are not in a position to practise for such a peal much enjoyment can be had by ringing new methods as fancy directs, or as the opportunity occurs, and many a pleasant hour may be spent arranging the various combinations. It is possible for six ringers, total strangers to each other, to ring a method without having seen a lead of it. Say, for example, six such do meet, each can ring Woodbine Treble Bob and London Surprise Minor; by way of a change let them ring Woodbine work up and London Surprise down. Here they get another method which it is possible for them to ring without having to see a lead. It is Rossendale Surprise Minor. Others can be similarly obtained by careful search.

GROUP No. 6, or “ELY” GROUP.

ROSTHERNE.	WILMSLOW.	KNUTSFORD.	BOGEDONE.	ELY.
123456	123456	123456	123456	123456
214365	214365	214365	214365	214365
124635	124635	124635	124635	124635
216453	216453	216453	216453	216453
261543	261543	261543	261543	261543
625134	625134	625134	625134	625134
621543	621543	621543	621543	621543
265134	265134	265134	265134	265134
625314	625314	625314	625314	625314
623541	263541	623541	263541	263541
265314	265314	265314	623514	265314
263541	623541	625341	265341	623541
625341	265341	263541	623541	632451
623514	623514	623514	623514	364215
265341	625341	265341	625341	362451
263514	263514	263514	263514	634215
623154	623154	623154	623154	364125
261345	261345	261345	261345	631452
263154	263154	263154	263154	634125
621345	621345	621345	621345	361452
612435	612435	612435	612435	316542
164253	164253	164253	164253	135624
614523	614523	614523	614523	315264
<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>132546</u>
164523	164523	164523	164523	135264

The sixth or Ely group comprises Delight methods, and derives its name from that of the ‘odd’ method, viz., Ely, the other four being Bogedone, Knutsford, Wilmslow and Rostherne. These four were first rung during the years 1913-14, and were named after six-bell towers in the Stockport branch of the Chester Guild.

As I have already mentioned, the work of these is vastly different to the previous ones, and will require a good deal of attention paid to them. Rostherne seems to be the easiest, so we will tackle that first. Commencing with the 2nd, we find that the slow work occupies practically the whole of a lead. After snapping with treble, the slow work bell leads full, makes 2nd’s, does a half-pull at lead, followed by four full pulls wrong, and finishing with a Stedman whole turn. Passing to treble 2-3 up, it runs through to dodge in 5-6; lies a whole pull and meets the treble in 3-4 down. After dodging, it makes 3rd’s and does a triple dodge in 3-4 up, passing treble 4-5 up. It then dodges 5-6 up, and, after lying 6th’s, does a dodge 3-4 down, makes 3rd’s place, and dodges in 5-6 before lying. The treble then comes, and 5th’s place is made. The work is then reversed, viz., lie before dodging, down to 3rd’s place, which is made, dodge 3-4 up, out to 6th’s, lie before dodging 5-6 down, and pass treble 4-5 down; work in 3-4, in conjunction with the 3-4 bell, i.e., commence with a triple dodge, make 3rd’s place, and dodge with

treble 3-4 up, out and lie before dodging 5-6 down; run through to lead, passing treble 2-3 and commence slow with Stedman whole turn; then, after four full pulls wrong, lead a half-pull, make 2nd's place, and lead again, when treble courses to snap; make 2nd's place, and the course is finished.

Record the following in the notebook:–

ROSTHERNE

- | | |
|-----------------------|---|
| Pass treble 1-2 down. | Lead, 2nd's, half-lead, 2nd's, lead, 2nd's, lead, half 2nd's, lead and out. |
| Pass treble 2-3 down. | Lead, half 2nd's, lead, 2nd's, lead, 2nd's, half-lead, 2nd's, lead. |
| Pass treble 3-4 down. | 3rd's, triple dodge 3-4 up, and out. |
| Pass treble 4-5 down. | Triple dodge 3-4 down, 3rd's, treble comes. |
| Pass treble 5-6 down. | 5th's. |
| Pass treble 1-2 up. | 2nd's. |
| Pass treble 2-3 up. | Run out, dodge and lie, meet treble 3-4. |
| Pass treble 3-4 up. | Run out, lie and dodge, run in. |
| Pass treble 4-5 up. | Dodge and lie, dodge 3-4 down, 3rd's and out, dodge and lie. |
| Pass treble 5-6 up. | Lie and dodge, 3rd's, dodge 3-4 up, lie and dodge. |

BOB WORK.

- | | |
|---------------|---|
| 263514 | |
| 623154 | The bob bell is that which dodged with treble in 5-6, and the |
| 261345 | work is exactly the same as in Oxford Treble Bob (see 4th in |
| 263154 | example), i.e., makes 3rd's, 4th's, 3rd's, and out behind again. |
| 621345 | The bell which snapped with treble, instead of lying a whole pull |
| 612435 | in 2nd's, runs out and lies 6th's before dodging (see 6th). The 4-5 |
| – 164253 | bell, after lying, runs through and snaps with treble (see 5th). |
| 614523 | Those passing 2-3 and 3-4, work as at a plain lead; therefore, the |
| <u>165432</u> | extent will be produced by calling bobs when the observation bell |
| 156423 | passes in one of these positions. With the tenor as observation, |
| 514632 | call it 2-3, 3-4, 2-3, twice repeated, as in the previous group. |
| 154362 | Similar tips appear to warn the conductor of the omit, the chief |
| 513426 | being, when 5th is in second's place and 6th in third's place at a |
| 531246 | lead head, a plain lead is rung when she next passes treble 3-4, |
| 352164 | thus bringing up the part head. |
| 351246 | |
| 532164 | |
| 352614 | |

WILMSLOW.

After becoming thoroughly conversant with Rostherne, little or no difficulty ought to be experienced in ringing Wilmslow. With the exception of the slow work, everything is the same. With careful counting the slow will offer no trouble, it being place making and dodging alternately. Look at the 2nd. After snapping, it leads full, and makes 2nd's place, dodges on, leads full, dodges off, makes 2nd's place, dodges on, leads full and passes treble 2-3 up. Now glance at the 6th.

Passing treble 2-3 down, it does the opposite work, i.e., leads full first, dodges off, makes 2nd's place, dodges on, leads full, dodges off, makes 2nd's place, and stays in slow. Consequently the record in the notebook will be a brief one.

The same as Rostherne, except 'slow.'

Pass treble 1-2 down. Lead, 2nd's, dodge on, and off, 2nd's, dodge on, lead and out.

Pass treble 2-3 down. Lead, dodge off and on, lead, dodge off, 2nd's and lead.

Knutsford is the next method to practise. The work 'up' is identical to that of the two previous methods, so we can devote our attention to that done by those passing the treble 'down.' Looking at the 2nd, we find the slow work commences and finishes like that of Rostherne, with a double dodge substituted for the place-making. In the middle work, the 3-4 bell, after making 3rd's, does a half-pull 4th's, makes 3rd's and 4th's, finishing with a half-pull in 3rd's, whilst the 4-5 bell commences with a half-pull in 3rd's, and does the opposite work.

It will be necessary to record this work, thus:-

Work 'up' as in Rostherne.

Pass treble 1-2 down. Lead, 2nd's, half-lead, 2nd's, double dodge on, lead, half 2nd's, lead and out.

Pass treble 2-3 down. Lead, half 2nd's, lead, double dodge off, 2nd's, half-lead, 2nd's and lead.

Pass treble 3-4 down. 3rd's, half 4th's, 3rd's, 4th's, half 3rd's and out.

Pass treble 4-5 down. Half 3rd's, 4th's, 3rd's, half 4th's, 3rd's.

Pass treble 5-6 down. 5th's.

BOGEDONE.

Let us look at the 'slow.' The bell which snapped with treble, leads full and makes 2nd's place, does a 5-pull dodge on the lead, leads full and out, whilst its partner, passing treble 2-3 down, leads full first, and does a 5-pull dodge off the lead, makes 2nd's place, leads full and waits for treble. For the middle work, the bell which passed treble 3-4 down, makes 3rd's and 4th's, does a single dodge, makes 3rd's and out, and the 4-5 down bell, makes the odd place first, i.e., 3rd's, a single dodge and makes double places, i.e., 4th's & 3rd's. This needs, recording as under:-

Work 'up,' as in Rostherne.

Pass treble 1-2 down. Lead, 2nd's, 5-pull dodge on the lead, lead and out.

Pass treble 2-3 down. Lead, 5-pull dodge off the lead, 2nd's and lead.

Pass treble 3-4 down. 3rd's, 4th's, dodge 3-4, 3rd's and out.

Pass treble 4-5 down. 3rd's, dodge 3-4, 4th's, 3rd's (treble comes).

Pass treble 5-6 down. 5th's.

These four methods will 'splice' at any lead.

ELY.

Ely, the 'odd' method of the group, 'splices' only course for course. Three bells work in the 'slow,' that which passed treble 2-3 down being the mainstay. Its work may be divided into three small parts: (a) Lead, and dodge off (being work

with the bell that snapped with treble); (b) 2nd's, lead, 2nd's, work which allows that bell to get away, and the one which will snap treble to come down; and (c) a single dodge on, lead and out. Meanwhile, that which snapped with treble, leads, makes 2nd's, dodges on, leads and does Treble Bob work out, and the bell passing 4-5 down does the opposite work. There is no fifth's place made under the treble, a dodge and a place in the middle being substituted.

	Work 'up' as in Rostherne.
Pass treble 1-2 down.	Lead, 2nd's, dodge on, lead and Treble Bob 'up.'
Pass treble 2-3 down.	Lead, dodge off, 2nd's, lead, 2nd's, dodge on, lead.
Pass treble 3-4 down.	3rd's, dodge 3-4 and out.
Pass treble 4-5 down.	Treble Bob down, lead, dodge off, 2nd's and lead.
Pass treble 5-6 down.	Dodge 3-4 down, 3rd's, treble comes.

There are now thirty methods to hand, and for a peal of this number, allow two 720's for the group under review, and a group to each of the remaining extents. Having successfully accomplished this, you can enter the last lap.

For the benefit of those content with seven-method peals, there are two methods, which, when added to the five already dealt with, constitute a peal worth ringing. The first is 'Dunedin.' This method was first rung at Norbury on July 1st, 1910, from a lead given by Mr. James S. Wilde, of Dunedin, N.Z., an old instructor of the company.

The other method is Chadkirk, containing the same work 'up' and a work 'down,' which has to all intents and purposes already been learned.

GROUP No. 7, or FIRST “CASTLE” GROUP.

CHEPSTOW.	BALMORAL.	SKIPTON.	FOTHERINGAY.	DOVER.
123456	123456	123456	123456	123456
214365	214365	214365	214365	214365
124635	124635	124635	124635	124635
216453	216453	216453	216453	216453
261543	261543	261543	261543	261543
625134	625134	625134	625134	625134
621543	621543	621543	621543	621543
265134	265134	265134	265134	265134
625314	625314	625314	625314	625314
623541	263541	623541	263541	263541
265314	265314	265314	623514	623514
263541	623541	625341	265341	265341
625341	265341	263541	623541	256431
623514	623514	623514	265314	524613
265341	625341	265341	625341	254631
263514	263514	263514	263514	526413
623154	623154	623154	623154	256143
261345	261345	261345	261345	521634
263154	263154	263154	263154	526143
621345	621345	621345	621345	251634
612435	612435	612435	612435	215364
164253	164253	164253	164253	123546
614523	614523	614523	614523	213456
<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>165432</u>	<u>124365</u>
156342	156342	156342	156342	142635

The members of this seventh group or first Castle group, which we now have to consider, are Delight methods, and if those of the preceding group have been thoroughly mastered, half the battle is over, for, with the exception of the odd method, we have similar work ‘down’ in this section.

In the work ‘up’ some may recognise New London Treble Bob.

Work of Bells Passing Treble ‘up.’	Work of Bells Passing Treble ‘down.’	Resultant Method.
New London Treble Bob.	Rostherne.	Chepstow.
New London Treble Bob.	Wilmslow.	Balmoral.
New London Treble Bob.	Knutsford.	Skipton.
New London Treble Bob.	Bogedone.	Fotheringay.

It will be necessary to record the work ‘up,’ so I will extract it from Chepstow. It closely resembles that of the previous group, so be careful not to confuse the two. The first item of note is, there is no second’s place above treble, and the bell which snapped, works as at a ‘bob’ lead of the Ely group. The 2-3 bell runs through both ways. Instead of dodging after lying 6th’s, the 3-4 bell returns to 3rd’s, then after making the place, runs up to dodge before lying. The 4-5 bell

works in conjunction with the 1-2, i.e., as at a bob lead of Ely, and the 5-6 bell works opposite to 3-4.

The following details of the work 'up' must be recorded:–

Pass treble 1-2 up.	Run out, lie and dodge.
Pass treble 2-3 up.	Run out, lie, run in.
Pass treble 3-4 up.	Run out, lie, make 3rd's, dodge 5-6 and lie.
Pass treble 4-5 up.	Dodge and lie, run in (snap treble).
Pass treble 5-6 up.	Lie and dodge, make 3rd's, run out, lie, run in (dodge treble 3-4 down).

263514

BOB WORK.

623154

261345

263154

621345

612435

– 164253

614523

165432

156423

514632

154362

513426

531246

352164

351246

532164

352614

This should present no difficulty, as all the bells work as at a bob lead of the Ely group, although in this case it is those bells passing 1-2 and 4-5 which remain unaltered. To produce the extent call tenor, 'In, Out, In,' twice repeated (or 1-2, 4-5, 1-2). The omit coming in the first lead of each part should cause no worry.

From the foregoing, it will be realised that each ringer must have his mind on the method being rung, otherwise the similarity of these two last groups will cause endless confusion.

It is now only necessary for me to state that Balmoral is produced by Wilmslow work in, Skipton by Knutsford work in; and Fotheringay by Bogedone work in.

The four methods, Chepstow, Balmoral, Skipton and Fotheringay, will splice lead for lead, and the odd method, which splices only course for course, is Dover.

Whilst the work 'up' remains the same, do not confuse the work down with Ely. Three bells are occupied with the 'slow.' That which snapped treble remains in the whole of the lead, and its work is in two parts: (a) Place-making and double dodging on; (b) double dodging off and place-making. The bell which passed treble 2-3 down, leads full, does a double dodge off, and goes to places in 3-4, whilst the 3-4 bell, makes places 3-4, does a double dodge on the lead, leads full and passes treble 2-3 up. Those passing 4-5 and 5-6, make 3rd's and up as in Morning Star.

Make a record of the work, and get it mastered.

DOVER.

Work 'up,' as in Chepstow.

Pass treble 1-2 down.	Lead, 2nd's, double dodge on, lead, double dodge off, 2nd's and lead.
-----------------------	---

Pass treble 2-3 down.	Lead, double dodge off, 4th's and 3rd's.
-----------------------	--

Pass treble 3-4 down.	3rd's and 4th's, double dodge on, lead.
-----------------------	---

Pass treble 4-5 down. 3rd's and out.

Pass treble 5-6 down. 3rd's and out.

The 'bob' work, of course, remains the same.

'This is all.' The whole of the thirty-five methods have been dealt with, and the peal can be rung with a group of five methods to each extent.

For the benefit of those companies who, through lack of facilities, are unable to get the practice necessary to ring a large number of methods in a 5,040, I give below a few peals in less methods. On Page 26, I gave a seven method peal. There is no necessity to repeat it, but presuming it has been rung let us look at Rochester. If 'Burton' has been mastered, this can be rung straight off, College Exercise being substituted for Oxford, Rochester being produced by ringing College Exercise 'up,' and Burton 'down.' Next look at Killamarsh. This is Kent 'up,' with a work down which can easily be learned.

PEALS IN SEVEN METHODS.

1. Killamarsh. 2. Rochester. 3. Burton. 4. Capel. 5. Sandal. 6. London Scholars' Pleasure. 7. Kingston.

1. Disley. 2. Rochester. 3. Morning Star. 4. Ockley. 5. Duke of Norfolk. 6. College Exercise. 7. Norbury.

In this peal each method has College Exercise work above the treble. Disley is Delight.

The following peal has two new methods introduced, viz., Humber and Taxal. The work 'down' is the same in each, Humber having Woodbine work 'up' and Taxal, Willesden in the corresponding positions. To complete the peal add either the five methods of the Woodbine Group or those of the Willesden Group. If desire, two peals could be built up.

A peal of the seven 'odd' methods would test the abilities of a band, and an attempt for this would be very useful practice. Many others can be made up from the methods dealt with in the previous articles.

FOURTEEN METHOD PEALS.

Further useful practice could be obtained by taking two methods (which 'splice' lead for lead) from each of seven groups, and, this having met with success, the following might be attempted.

1. 720 Ely and Bogedone.

23456 Ely
– 23564 Bogedone
45623 Bogedone
36245 Bogedone
– 45236 Bogedone
62345 Bogedone
– 45362 Ely
56423 Ely
62534 Ely
23645 Ely
34256

Twice Repeated

3. 720 Abbeyville and
Combermere

23456 Abbeyville
– 23564 Combermere
45623 Combermere
36245 Combermere
– 45236 Combermere
62345 Combermere
– 45362 Abbeyville
56423 Abbeyville
62534 Abbeyville
23645 Abbeyville
34256

Twice Repeated.

2. 720 Dover and Skipton.

23456 Dover
42635 Dover
– 64235 Skipton
35426 Skipton
– 26435 Skipton
35642 Skipton
42563 Skipton
– 63542 Dover
56234 Dover
25463 Dover
42356

Twice Repeated.

4. 720 Morning Star and
Duke of Norfolk.

23456 Morning Star
– 23564 Duke of Norfolk
45623 Duke of Norfolk
36245 Duke of Norfolk
– 45236 Duke of Norfolk
62345 Duke of Norfolk
– 45362 Morning Star
56423 Morning Star
62534 Morning Star
23645 Morning Star
34256

Twice Repeated.

5. 720 Braintree and St. Albans.

23456 Braintree
56342 Braintree
42635 Braintree
35264 Braintree
– 64235 St. Albans
52364 St. Albans
43652 St. Albans
– 26435 St. Albans
54326 St. Albans
– 63542 Braintree
42356

Twice Repeated.

6. 720 Marple and College Bob IV.

23456 Marple
64523 Marple
– 23564 College Bob IV
– 45236 College Bob IV
24653 College Bob IV
62345 College Bob IV
36524 College Bob IV
– 45362 Marple
23645 Marple
56423 Marple
34256

Twice Repeated.

The figures of the seventh extent will be found on page 23.

It will be seen that these methods only ‘splice’ course for course, so care must be exercised in their introduction.

TWENTY-ONE AND TWENTY-EIGHT METHOD PEALS.

Working to these figures, we can produce a twenty-one method peal. For guidance, I have commenced each 720 with the odd method of that particular group, so its introduction remains constant throughout. As seven more methods are required, take one from each group, and introduce it in the second part of the 720. For example, refer to the first 720, Ely and Bogedone, ring the first part as stated, but in the second part substitute Knutsford or other member of the group, and in the last part switch back to Bogedone, thus giving three methods per 720, or twenty-one methods in all.

Further use may be made of these figures, and a twenty-eight method peal rung. Ring the first two parts as instructed for the twenty-one method peal, but instead of returning to the original 'even' method after the first bob in the last part, make use of another member of the group.

Should this prove too difficult, there is an easier peal of this number of methods. It is obtained by cutting out the 'odd' method of each group, and using only the four methods which 'splice' lead for lead.

Those who have made themselves conversant with the subject should now experience no difficulty in building up peals to suit the standard of the band desirous of ringing peals of Minor.

720 IN EIGHT DELIGHT METHODS, BY J. W. PARKER.

1st part.		2nd part.		3rd part.	
23456	Wragby	34256	Neasden	42356	St. Albans
<u>46253</u>		<u>26354</u>		<u>36452</u>	
64523	Wragby	62534	Neasden	63542	St. Albans
<u>53624</u>		<u>54632</u>		<u>52643</u>	
- 35642	Wragby	- 45623	Neasden	- 25634	St. Albans
<u>62345</u>		<u>63425</u>		<u>64235</u>	
26435	Newdigate	36245	Newdigate	46325	Newdigate
<u>45236</u>		<u>25346</u>		<u>35426</u>	
42563	Newdigate	23564	Newdigate	34562	Newdigate
<u>53462</u>		<u>54263</u>		<u>52364</u>	
54326	Charlwood	52436	Charlwood	53246	Charlwood
<u>36524</u>		<u>46532</u>		<u>26543</u>	
63254	Charlwood	64352	Charlwood	62453	Charlwood
<u>24653</u>		<u>32654</u>		<u>43652</u>	
- 42635	Willesden	- 23645	Old Oxford	- 34625	College Bob IV
<u>65432</u>		<u>65243</u>		<u>65324</u>	
- 56423	Willesden	- 56234	Old Oxford	- 56342	College Bob IV
<u>43526</u>		<u>24536</u>		<u>32546</u>	
45362	Willesden	25463	Old Oxford	35264	College Bob IV
<u>32465</u>		<u>24365</u>		<u>24365</u>	
34256		42356		23456	

720's IN SIX DELIGHT METHODS, BY E. H. LEWIS.

23456	St. Werburgh	23456	Braintree
64523	St. Werburgh	56342	Braintree
- 23564	Canterbury	42635	Braintree
36245	Abbeyville	- 35642	Charlwood
64352	Abbeyville	26435	Charlwood
45623	Abbeyville	- 54263	Charlwood
- 45236	Abbeyville	32654	Charlwood
- 45362	Crowland	46532	Charlwood
23645	Crowland	- 25463	Humber
56423	Crowland	63542	Braintree
34256	Crowland	42356	Braintree
62534	Crowland	56234	Braintree
- 34562	Canterbury	34625	Braintree
46325	Abbeyville	- 25634	St. Albans
62453	Abbeyville	46325	St. Albans
25634	Abbeyville	- 53462	St. Albans
- 25346	Abbeyville	24653	St. Albans
- 25463	Combermere	36524	St. Albans
34625	Combermere	- 45362	Humber
56234	Combermere	62534	Braintree
42356	Combermere	34256	Braintree
63542	Combermere	56423	Braintree
- 42563	Canterbury	23645	Braintree
26435	Abbeyville	- 45623	Neasden
63254	Abbeyville	36245	Neasden
35642	Abbeyville	- 52364	Wragby
- 35426	Abbeyville	43652	Wragby
- 35264	Vale Royal	26543	Wragby
42635	Vale Royal	- 35264	Humber
<u>56342</u>	Vale Royal	<u>64523</u>	Braintree
23456		23456	

23456	Marple	23456	Melandra
64523	Marple	56342	Melandra
- 23564	Willesden	42635	Melandra
- 45236	Old Oxford	- 23564	Castleton
24653	Old Oxford	- 45236	Bucknall
62345	Old Oxford	24653	Castleton
36524	Old Oxford	62345	Castleton
- 45362	Taxal	36524	Castleton
23645	Marple	- 45362	Beeston
<u>56423</u>	Marple	<u>62534</u>	Beeston
34256	Marple	<u>34256</u>	Beeston
62534	Marple	56423	Beeston
- 34562	Willesden	23645	Beeston
- 25346	College Bob IV	- 34562	Castleton
32654	College Bob IV	- 25346	Bucknall
63425	College Bob IV	32654	Castleton
46532	College Bob IV	63425	Castleton
- 25463	Taxal	46532	Castleton
34625	Marple	- 25463	Peveril
<u>56234</u>	Marple	<u>63542</u>	Peveril
42356	Marple	42356	Peveril
63542	Marple	56234	Peveril
- 42563	Willesden	34625	Peveril
- 35426	Newdigate	- 42563	Castleton
43652	Newdigate	- 35426	Bucknall
64235	Newdigate	43652	Castleton
26543	Newdigate	64235	Castleton
- 35264	Taxal	26543	Castleton
42635	Marple	- 35264	Leasowe
<u>56342</u>	Marple	<u>64523</u>	Leasowe
23456		23456	

The fourth extent given above is that used by Mr. Parker in his Illustration in Col. 2 of 720 (B) on page 9.

SPLICED 720's OF OXFORD AND KENT TREBLE BOB
BY H. W. WILDE.

23456 Kent	23456 Oxford	23456 Kent
32645 Oxford	32645 Kent	42635 Kent
63524 Oxford	23564 Oxford	64523 Kent
56432 Oxford	52436 Oxford	46352 Oxford
45263 Oxford	45623 Oxford	64235 Kent
54326 Kent	64352 Oxford	46523 Oxford
35642 Kent	46235 Kent	54362 Oxford
63254 Kent	64523 Oxford	45236 Kent
36425 Oxford	– 56423 Oxford	54623 Oxford
<u>43562</u> Oxford	<u>45362</u> Oxford	<u>45362</u> Kent
<u>34256</u> Kent	<u>34256</u> Oxford	<u>34256</u> Kent
Twice repeated.	Twice repeated.	Twice repeated.
	One bob in each part	This 720 has all the 5-6's the right way.



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