

Plain Hunt

This handout has been prepared as supplemental reading when you have time to digest the information at your leisure before or after a practical session on the end of a rope.

Stuff is explained in lots of different ways so hopefully one or two bits of information may make some sense. Don't worry if it all seems too complicated... trust me... one day it will become clear. ☺

Please don't be afraid to talk to experienced ringers and ask as many questions as you can think up. We are here to help and remember our own difficulties trying to learn to hunt.

Finally before we begin, there are loads of fancy words that are used by people teaching plain hunt, so there is a glossary of terms to help out.

What is Plain Hunt?

You should be familiar with call changes already, and when a call is made, at the next handstroke two bells change position in the sequence, one bell rings slower/waits while the bell following it rings quicker/earlier to slot into the place vacated by the waiting bell, and that sequence of bells does not change until the handstroke after the next call.

When you listen to bells rung in rounds you hear 123456123456 123456123456 123456123456 and so on. If a conductor called the treble to ring over the second, the second would lead and the treble would follow the second at the next handstroke. (123456123456 → 213456213456)

When you ring plain hunt or other 'methods', you will usually change position at handstroke and again at backstroke. To picture this more clearly, the ringing is illustrated by writing the order of the bells in rows, one above the other, where any bell does not appear more than once in each row. These are usually called 'diagrams' or 'grids'

	1	2	3	4	5	6
H	1	2	3	4	5	6
B	1	2	3	4	5	6
H	2	1	4	3	6	5
B	2	4	1	6	3	5
H	4	2	6	1	5	3
B	4	6	2	5	1	3

Figure 1

Drawing a line through each appearance of a bell highlights the pattern that bell follows.

This is traditionally drawn as a red line through the treble, and a blue line through one of the other bells (the pattern is often referred to as the **blue line**). I have just shaded a bell as this is easier to do on my computer, but it achieves the same effect.

Can you see how this shows the movement of a bell more easily than 123456123456 214365241635 426153462513?

Each **Row** is also known as a **Change**. Each bell has a position within a change, which is called a **Place**. The *italic* numbers at the very top of each column in figure 1 indicate the 'place' in each change. It is important to try to remember that a 'place' is different to the number of a bell. The number of a bell stays the same throughout the ringing, but that bell can change its place at every stroke. Consider the 3rd row (change) in figure 1. The treble (otherwise known as the 1st) is ringing in 2nd place over the 2nd bell (which is in 1st place)!

The leftmost characters H and B represent Handstroke and Backstroke. These are not normally shown on ringing diagrams, but are used in this handout to help you see what you should do at each stroke.

Plain hunt can be rung on different numbers of bells, most commonly on 5, 6, 7 or 8 bells: -

Plain Hunt on 5 = Plain Hunt **Doubles**

Plain Hunt on 6 = Plain Hunt **Minor**

Plain Hunt on 7 = Plain Hunt **Triples**

Plain Hunt on 8 = Plain Hunt **Major**

There are others - Singles (3), Minimus (4), Caters (9), Royal (10), Cinques (11), Maximus (12)

When plain hunt is rung on an odd number of bells, an additional bell usually rings after the bells that plain hunt. For example 'plain hunt on 5' (plain hunt doubles) is usually rung by 6 bells, where the front five ring plain hunt, and the tenor rings in 6th place (at the end) of every change. This is sometimes known as **covering** or tenoring. This is illustrated in the figure in annex A. The bells that ring the method (plain hunt) are considered to be the **working bells** (sometimes called the **inside bells**). The cover bell is not considered to be a working bell.

OK, now that you have been introduced to some important terms associated with plain hunt, let me try to explain what plain hunt looks like.

Take an example of plain hunt on 4 bells (known as plain hunt minimus):

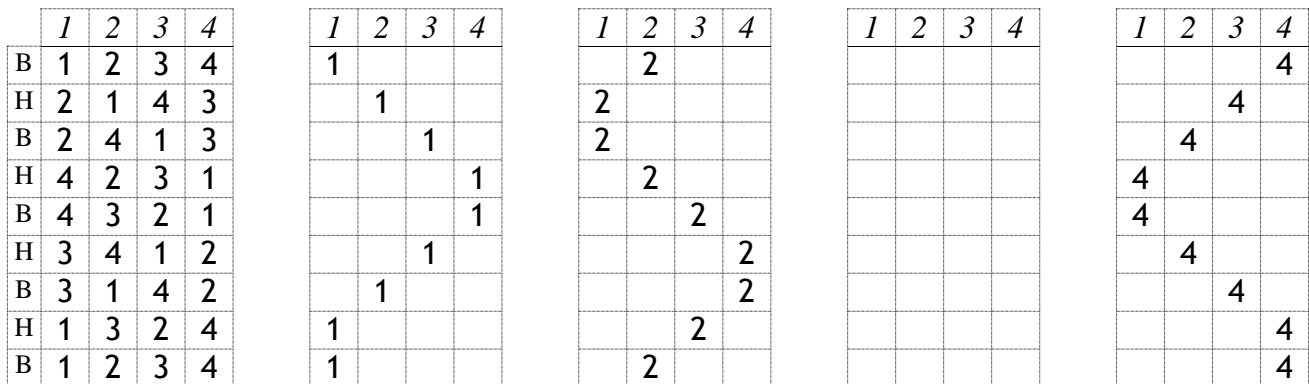


Figure 2

Roughly, plain hunt involves each working bell weaving a pattern together by moving one place almost every change (handstroke & backstroke). This can be seen for plain hunt on 4 in the leftmost grid.

The 'blue line' (pattern) each bell follows is broken out into the 4 grids on the right. I have deliberately left the blue line for 3rd place bell for you to complete yourself. Ask your helper whether you filled it in correctly.

It is difficult to explain precisely what plain hunt is in words. Each bell moves one place every change until it reaches first (or last) place. It then pauses in that place for another change, before turning around and moving one place every change in the opposite direction until it reaches the opposite extreme (back or front). It continues to do this until it reaches its starting place in the same direction as it began hunting.

Now I suspect you are wondering "how on earth am I going to learn to do that"?

Well you should find a few hints on the following pages. See which one(s) makes the most sense to you.

What you already know

Would you be surprised to hear that you already have some of the basic skills needed to ring plain hunt?

You need to be able to control the bell. Reasonable bell handling will help you to worry less about what the bell rope is doing and concentrate on the new skills. You will have already have been taught to handle a bell, although some of us have let bad habits creep in. Bad habits can be devilishly difficult to get rid of if you don't sort them out straight away, and many of these habits will force you to fight the bell rather than working with the bell.

You need to be able to ring at a steady speed. When you ring at the front or back in plain hunt, you ring 2 strokes in the same place. This is just like a short version of ringing rounds.

You need to be able to change the speed to start to ring more quickly or slowly. This is just like responding to a call change. Imagine you are leading (in first place) and get called over the bell in 2nd place. You must wait for that bell to ring, and so have to ring more slowly. Similarly if you were the bell in 2nd place and the bell that was leading was called to ring over you, you must ring before (under) that bell and so have to ring more quickly. The trick in plain hunt is to continue to ring at that quicker/slower speed every strike until you reach the front or back.

Speed & Rhythm - and the mechanics of hunting

Let us take a moment to consider the important issue of rhythm and speed.

Plain hunting is physically achieved by ringing at 3 different speeds:

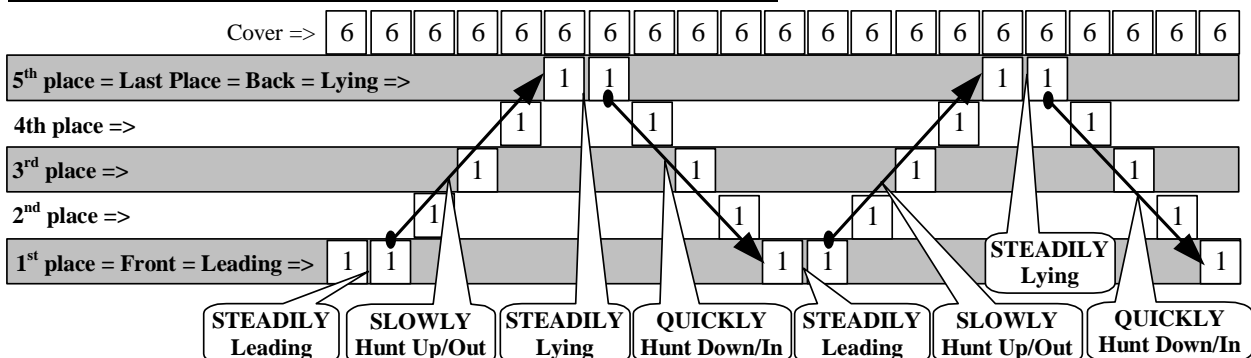
- steadily** when you are **leading on the front**, or **lying at the back**.
- slowly** when you move position in the direction towards the back - **hunt out**
- quickly** when you move position in the direction towards the front - **hunt in**

Now there has been more new terminology thrown in! Let's try to explain these new words:

- A bell is **leading** when it is ringing in **1st place**, which is also known as the **front**.
- A bell leads (stays in 1st place) for two strokes - one handstroke and then one backstroke.
- A bell is **lying** when it has ringing in the highest place number (known as 'last place' or 'ringing at the back') of the working bells (e.g. 5ths place in doubles, or 6ths place in minor).
- A bell lies (stays at the back) for two strokes
 - handstroke and then backstroke for even numbers of bells (4, 6, 8, 10 or 12)
 - backstroke and then handstroke for odd numbers of bells (3, 5, 7, 9, or 11)
- A bell **hunts out** when it is changing places and moving closer/towards the back. This is also known as **hunting up**.
- A bell **hunts in** when it is changing places and moving closer/towards the front. This is also known as **hunting down**.

Here is a figure that illustrates these terms and tries to link them with the speeds. It turns one of the 'blue lines' on it side, so that it looks like flights of steps. When you go up stairs (hunt out/up) you go slower than on the flat, and when you go down stairs (hunt in/down) you go quicker than on the flat.

Figure 3 - Plain Hunt on 5 (Doubles) - "Stairs diagram"



How do we ring at different speeds?

Bells do not swing faster or slower really. There can be a slight variation in speed, but not enough to move places in consecutive changes. When we talk about the speed of the bell, we are not talking about how fast the bell is turning. Instead we mean how much time is there between each strike of the clapper on the bell. The smaller this interval, the quicker the bell is being rung (and vice versa).

Bells rung in the British style (rather than the continental random chiming) need much greater control over when the bells chime. Our bells are hung so that they can be inverted (bell mouth facing upward) before change ringing. This allows the bell to reach a point in each swing (at the top of the swing) where the bell is perfectly balanced. The bell can be effortlessly held in this position almost forever.

We ring at different speeds by controlling whether the bell reaches the 'balance' point (and for how long), or by preventing the bell quite reaching the balance point. To ring slowly you must reach the balance point so that you can wait to ring after another bell, and to ring quickly you must avoid going past the balance point and usually start to ring the next stroke just as it is reaching the balance.

So let us consider how we can control how far the bell swings and whether it reaches the balance.

How can you ring Slowly?

You need to make sure the bell reaches the balance by letting the rope rise enough. This is known as "**Holding Up**". Sometimes you may need to pull slightly harder to make sure reaches balance, but try not to let the bell go past/over the balance because it make it hard work to ring and if let it go too far you can bounce off the stay.

The rope is allowed to rise this extra little bit by either (1) allow your arms to rise the extra little bit once you have caught the rope at handstroke or backstroke. This may involve stretching a bit at your backstroke if your arms are normally fully extended above your head in rounds, or (2a) "let rope out" - this involves moving your hands down closer to the tail end after you let go of the sally and before your backstroke, and (2b) catch the sally slightly further down the sally after pulling your backstroke. In both cases you then allow your arms to rise to the same height as you would in normal rounds.

If the bell does not quite reach the balance you won't be able to wait long enough to move up into the place above the previous place. The bell has control of you rather than the other way around. It is sometimes referred to as 'floating your bell' when you do not ring the bell positively and make sure it reaches the balance each time.

How can you ring Quickly?

You need to pull less hard, and then prevent the bell from rising as far. This is done by stopping the rope from rising as high as it would in normal rounds. This is often referred to as "**Checking the bell**", or "**Cutting the bell in**".

The rope is prevented from rising as high by either (1) stop your arms from rising as high by putting more weight/downward force on the rope as it is rising, or (2a) "take rope in" - this involves moving your hands further up (away from) the tail end after you let go of the sally and before your backstroke, and (2b) catch the sally slightly higher up the sally after pulling your backstroke. In both cases you then allow your arms to rise to the same height as you would in normal rounds. This still feels like having to put more downward force (just like the first method) but you have a slight mechanical advantage.

Important Note: **You cannot ring more quickly by pulling harder**. This will have exactly the opposite effect, and slow the bell. This is because the bell rises further, and has to swing further before it strikes again.

OK, you now know how to make you bell ring quicker or slower, but by how much?

Ringling By Numbers

Some ringers/instructors refuse to teach this because it has limitations and drawbacks later. It is like learning a bad habit that makes things easier to start with but is then a difficult habit to break.

The benefit of learning by numbers is that it gets you off to a very quick start, and lets you sense the differences in speed and how much you need to wait or check you bell. It is good as a stepping stone, but needs to be abandoned (or at least become less important) when learn better techniques that can be used for more than just basic plain hunt.

So with that word of warning, let us look at plain hunt doubles from the perspective of ringing the treble by numbers. Ringing by numbers means learning the order that you pass the bell numbers off by heart, and then pulling your rope after each of these ringers one after the other.

Even with learning by numbers, you need to try to be aware or learn when you change direction, otherwise you may be ringing too slowly and will miss the fact that the next bell has already rung.

	1	2	3	4	5	6
H	1	2	3	4	5	6
B	1	2	3	4	5	6
H	2	1	4	3	5	6
B	2	4	1	5	3	6
H	4	2	5	1	3	6
B	4	5	2	3	1	6
H	5	4	3	2	1	6
B	5	3	4	1	2	6
H	3	5	1	4	2	6
B	3	1	5	2	4	6
H	1	3	2	5	4	6
B	1	2	3	4	5	6

Figure 4

Figure 4 illustrates the order of bells for Plain Hunt Doubles when you are ringing the treble:

2, 4, 5, 3 slowly and then repeat 2, 4, 5, 3 but quickly, and then lead.

Another word to understand is "over" which is sometimes used to mean ring your bell immediately after a specified bell (i.e. follow bell or rope no.X). Look at the ringer that is ringing the specified bell, and pull your rope just after theirs.

Handstroke slowly over 2
 Backstroke slowly over 4
 Handstroke slowly over 5
 Backstroke slowly over 3
 Handstroke quickly over 2
 Backstroke quickly over 4
 Handstroke quickly over 5
 Backstroke quickly over 3
 Lead
 Lead

When you feel comfortable ringing this way, try to start counting your place while you are ringing, or even when you are watching behind someone. Also concentrate on how much you need to check or hold up the bell while you are ringing. Then try learning one of the other ways to spot the bell you want to ring after without learning the numbers. This will be better done from a different place bell than the treble, or on plain hunt minor/triples/major.

St James the Great, Barrow-in-Furness : Plain Hunt Handout : 18/11/2017

Counting Your Place, and Which Place Bells Start Hunting in What Direction.

I cannot stress enough how important it is to count your places. There is so much to think of, but it is essential to count. Counting your place will then tell you several things:

- when to stop hunting up/down and lie or lead,
- it will tell you how many bells are ringing before and after you in the change,
- and if everything goes horribly wrong, you can use it to try to continue ringing by using your place and rhythm to continue hunting while everyone else sorts themselves out.

It is quite hard to do while you are learning so much else, but it really worthwhile persisting with counting your place.

Now before I give an example of counting places, it is also worth learning a rule about which way you move when you begin to plain hunt. This is Odd bells hunt out, Even bells hunt in. There just one exception to this rule, if you are last place bell when ringing plain hunt on singles, doubles, triples, caters or cinques (i.e. on an odd number of bells). If you meet the criterion for the exception, then you lie for one blow and then begin to hunt in.

So 1st place bell, 3rd place bell and 5th place bell would begin by hunting out, and 2nd place bell, 4th place bell, and 6th place bell would begin by hunting out, in plain hunt minor. In plain hunt doubles however, the 6th covers and stays at the back, so the 5th cannot hunt out. As a result, the 5th lies for one blow in 5th place before starting to hunt in. Let us illustrate the starts and counting in figure 5.

	1	2	3	4	5	6	Plain Hunt Doubles (following 4 th place bell)- 1 + 3 out, 2 + 4 in, 5 lie & in
B	1	2	3	4	5	6	4 th place
H	2	1	4	3	5	6	3 rd Place
B	2	4	1	5	3	6	2 nd place
H	4	2	5	1	3	6	1 st place (Handstroke Lead)
B	4	5	2	3	1	6	1 st place (Backstroke Lead)
H	5	4	3	2	1	6	2 nd place
B	5	3	4	1	2	6	3 rd place
H	3	5	1	4	2	6	4 th place
B	3	1	5	2	4	6	5 th place (lie - <u>backstroke</u>)
H	1	3	2	5	4	6	5 th place (lie - <u>handstroke</u>)
B	1	2	3	4	5	6	4 th place
							Plain Hunt Minor (following 1 st place bell) - 1 + 3 + 5 out, 2 + 4 + 6 in
B	1	2	3	4	5	6	1 st place (Backstroke Lead)
H	2	1	4	3	6	5	2 nd place
B	2	4	1	6	3	5	3 rd place
H	4	2	6	1	5	3	4 th place
B	4	6	2	5	1	3	5 th place
H	6	4	5	2	3	1	6 th place (lie - <u>handstroke</u>)
B	6	5	4	3	2	1	6 th place (lie - <u>backstroke</u>)
H	5	6	3	4	1	2	5 th place
B	5	3	6	1	4	2	4 th place
H	3	5	1	6	2	4	3 rd place
B	3	1	5	2	6	4	2 nd place
H	1	3	2	5	4	6	1 st place (Handstroke Lead)
B	1	2	3	4	5	6	1 st place (Backstroke Lead)

Count places aloud behind a helper/ringer and you can learn to count without having to worry about handling a bell. In addition, the helper will correct you if you get lost or forget where you are.

Ropesight

Everyone talks about **Ropesight** when they speak about plain hunt. What is ropesight? It is really the ability to instinctively spot which rope/ringer to follow at every stroke when you are hunting.

Now as you are just starting out, this is a really tall order. However, we have a number of ways of helping you to learn how to spot the bell you are looking for. With practice and persistence it will become second nature, and you will eventually hardly think about it at all! Some or even all of you may hopefully start to really grasp what we mean by ropesight by the end of the day.

Hunting UP

Consider you are ringing the treble. As an odd rather than even bell you will begin by hunting out. If you don't know the numbers what do you do?

Well let's think about this with just a few bells. It gets a little more difficult with more bells because there are more bells to remember and look out for. OK, so you are trebling to plain hunt doubles. There are 6 bells, you are one, and the tenor is just covering, so that leaves you with just 4 other bells to worry about (being numbers 2, 3, 4, and 5).

	1	2	3	4	5	6	Plain Hunt Doubles (following treble)	Place
B	1	2	3	4	5	6	Pull the backstroke a bit firmer, and prepare to ring slowly and hold up over a bell.	1 st place (Backstroke Lead)
H	2	1	4	3	5	6	Look for first bell to pull their handstroke from 2, 3, 4 or 5. 2 nd comes down first, so follow the 2 nd , and look for first bell to pull their backstroke from remaining bells (3,4, or 5)	2 nd place
B	2	4	1	5	3	6	4 th comes down first, so follow the 4 th look for the first bell to pull their handstroke from remaining bells (just 3, or 5 left)	3 rd place
H	4	2	5	1	3	6	5 th comes down first, so follow the 5 th now there is only the 3 rd remaining so you must ring over the 3 rd next time.	4 th place
B	4	5	2	3	1	6	Follow the 3 rd but don't pull as hard. Need to ease off in preparation to lie rather than hunt out.	5 th place (lie - <u>backstroke</u>)

Figure 6

Alternatively you can count and follow the 1st bell down when you are in 2nd place, 2nd bell down when you are in 3rd place, 3rd bell down when you are in 4th place, and 4th bell down when you are in 5th place. That is a lot of counting, and you aren't narrowing the field of available bells.

If you can spot which bell is following you, you ring after them next time. So in change 1 the 2nd is following you, so follow that bell, then the 4th is following you so you follow that one next, and so on. Remember to count you place to recognise when you need to lead or lie. This is popular method to teach ropesight by tutors, but not many students can see which bell is following them. It also needs the student to look around very early to spot the next bell. I used to get transfixed by the bell I had just followed and then realised I had missed my chance to spot the next bell....too late....crash/clang! If this happens you can always try to use the method in figure 6 as a backup in such circumstances.

Another clue is your 'before bell'. This is the bell that hunts up to the back ahead of you. They are 2 places higher than you when you are hunting out until they lie at the back, and then you ring after them when you reach last place. In figure 6 you can see that the 3rd is the trebles before bell. If you get lost, you might hear the conductor tell you to "follow the 3rd up to the back". They are pointing out your before bell. If you are ever more than 2 places adrift from your before bell (i.e. more than one bell in-between you) then one of you has drifted from where you should be.

Hunting Down

If you can remember which order you passed the bells on the way up, you repeat them on the way down in Plain Hunt and when hunting the treble to many plain methods. Be warned that there are some notable exceptions, so just use this tip as a helping hand to become familiar with plain hunt, and then rely on the other techniques in the longer term. Besides, it doesn't help much if you are an even place bell and are starting by hunting in. So let us consider how we can hunt down.

	1	2	3	4	5	6	Plain Hunt Doubles (following treble)	Place
H	5	4	3	2	1	6	There are 4 bells in front of you - 2, 3, 4 and 5. Currently ringing after the 2 nd .	5 th place (lie - <u>handstroke</u>)
B	5	3	4	1	2	6	You were ringing after the 2 nd , so discard/discount that bell and pull after the last bell from the remaining 3, 4, or 5. The 4 th is the last of those to ring, so ring after the 4 th .	4 th place
H	3	5	1	4	2	6	You were ringing after the 4 th , so discard/discount that bell and pull after the last bell from the remaining 3, or 5. The 5 th is the last of those to ring, so ring after the 5 th .	3 rd place
B	3	1	5	2	4	6	You were ringing after the 5 th , so discard/discount that bell and pull after the only remaining bell (number 3).	2 nd place
H	1	3	2	5	4	6	You have passed all the bells and have reached first place so LEAD	1 st place (Handstroke Lead)
B	1	2	3	4	5	6	Backstroke lead, ready to start again.	1 st place (Backstroke Lead)

Figure 7

Now the techniques for hunting up or hunting down can be applied just as well if you are starting on a bell in the middle (e.g. 2nd, 3rd or 4th place bells in doubles). Remember however that this means you are closer to leading or lying, and only need to hunt past the bells that separate you from the front or back (depending whether you start by hunting in or out respectively).

Let us consider each 'middle' bell in turn.

- 2nd Even place bell so starts by hunting in. There is only one bell that separates it from the front/1st place, and that is the treble. so just need to lead for two strokes, and then begin to use one of the techniques to hunt out to the back.
- 3rd Odd place bell, so starts by hunting out. The 4th and 5th separate it from the back so it needs to apply one of the techniques for hunting out with just the 4th and 5th to worry about.
- 4th Even place bell so starts by hunting in. the 1st, 2nd and 3rd separate it from the lead, so it needs to apply one of the techniques for hunting out with just the 1st, 2nd and 3rd to worry about.
- 5th The 5th is a special case. It is not a 'middle' bell, but it is an odd place bell that is already at the back. It lies/stays in 5ths place for the handstroke, and then begins to hunt down over all the other 4 working bells as described above.

When hunting down, your 'before bell' is the bell that hunts down to the front ahead of you. The are 2 places lower than you when you are hunting in until they lead at the front (and you ring over them), before you take them off the lead by leading yourself. In figure 7 you can see that the 3rd is the trebles before bell. If you get lost, you might hear the conductor tell you to "follow the 3rd down to lead". They are pointing out your before bell. If you are ever more than 2 places adrift from your before bell (i.e. more than one bell in-between you) then one of you has drifted from where you should be.

What to do if you get lost or don't spot the bell you should follow.

Don't hesitate or panic. If you do you will make things worse! Try to continue ringing by looking for the next bell and use your sense of rhythm to help you out. Don't forget to keep counting your place through thick or thin, and don't forget it could be someone else going wrong!

When the other ringers aren't doing such a good job, and there are bells that are out of place, it is even more important to ring by rhythm. If you hesitate because a bell you wanted to follow was not there when you expected, then you are out of place yourself and causing the same problem to someone else. If you realise that you can't spot the bell to ring over, "use the force" as Obiwan Kanobe would have said in Star Wars! rely on your gut instinct, you'll be surprised how often it is right!

Look out for your before bell, and try to follow them to the front or back. When you take them off the back or lead, you should be back in the right place.

Look for clues - other ringers will nod, winks, move an eyebrow, gesticulate or even try to tell you what to do. Often a ringer trying to catch your eye is simply saying ring over me.

Exercises

	1	2	3	4	5	6	7	8
h	1							
b		1						
h			1					
b				1				
h					1			
b						1		
h							1	
b								1
h						1		
b					1			
h				1				
b			1					
h		1						
b	1							
h	1							

Someone count from 1 to 6 out loud repeatedly, and you (& others) try to clap at the place number where you should ring your bell in plain hunt. This gives a good sense of how different the speeds are that you need to ring when you plain hunt. It does overlook the delay between starting to pull a bell and when the bell actually strikes as you are about to catch the rope.

Stand by a helper and ask them to correct you when you tell them the place they are in each stroke.

Stand by a helper and ask them to correct you when you tell them which bell they should ring over next.

Don't just stand behind one place bell, look at different ones.

Grid - fill in the grid on the left for plain hunt triples (on 7 bells!), mark the direction each bell starts, and draw a line through each occurrence of the 2nd.

Do's and Don'ts

- Do count your place all the time
- Don't look at the floor or the ceiling, look at eye level to see when the ringer starts to pull, and also to catch any ringer trying to give you a hint by catching your attention.
- Don't hesitate & hold up.
- Don't worry, we're all here to help, and can sympathise as we all had problems learning plain hunt.
- Do let a helper know if they are saying too much, confusing you, or indeed if you need more help while you are ringing.
- Do ask questions
- Don't forget to lead.
- Don't get hypnotised by the bell you have just rung after, as soon as you start to ring after them look for the next bell.
- Do stand by a ringer when you aren't ringing yourself. You get to practice everything except for the physical side of moving the bell. You can effectively practise ringing plain hunt every time rather than just when you have hold of a rope.

Annex A – Rhythm/Speed

This annex tries to explain the issues of speed when ringing plain hunt doubles. There is a lot (perhaps too much) to take in all at once, so don't worry, read this after the training course and see if anything makes sense.

	1	2	3	4	5	6		Notes	Speed	Tips	# Bells
H	1	2	3	4	5	6	(a)	Rounds	Steady		5
B	1	2	3	4	5	6		Rounds	Steady		5
H	1	2	3	4	5	6	(b)	Rounds, "Go Plain Hunt Doubles"	Steady		5
B	1	2	3	4	5	6		Rounds	Steady	Pull a fraction harder	5
H	2	1	4	3	5	6	(c)	Start Hunting on Handstroke	Slow	Hold Up	6
B	2	4	1	5	3	6		Hunting Out (reach back)	Slow	Hold Up	6
H	4	2	5	1	3	6	(d)	Lying (stay at back)	Steady	Steady	5
B	4	5	2	3	1	6	(e)	Hunting In	Quick	Check (i.e. stop it rising)	4
H	5	4	3	2	1	6		Hunting In	Quick	Check	4
B	5	3	4	1	2	6		Hunting In	Quick	Check	4
H	3	5	1	4	2	6	(f)	Hunting In (reach front & lead)	Quick	Check	4
B	3	1	5	2	4	6	(g)	Leading (stay on front)	Steady	Pull little harder	5
H	1	3	2	5	4	6	(h)	Hunting Out, "That is all"	Slow	Hold Up	6
B	1	2	3	4	5	6		Hunting Out	Slow	Hold Up	6
H	1	2	3	4	5	6		Rounds	Steady	Steady	5
B	1	2	3	4	5	6		Rounds	Steady		5

Figure 2 - Plain Hunt Doubles featuring bell number 3.

- a) A few changes of rounds are illustrated so that you can see when the conductor asks the ringers to prepare for plain hunt by calling something like "Go plain hunt doubles". It means get ready... start to plain hunt on 5 bells at the next handstroke (just like you respond to a call change at the following handstroke).
- b) When it is called you may need to prepare for the first change in plain hunt. Bells that need to go out (like 1st + 3rd) can add just a little weight to their backstroke. This makes it easier to let the bell rise and wait (hold up) on the next handstroke. It sounds complicated, but you probably already do this in call changes. Remember as a rule, even place bells (2 & 4 in doubles, 6 too in minor) start by going in, and odd place bells (1 & 3 in doubles, and 5 too in minor) begin by hunting out. The exception being the 5th in doubles. The 5th is sandwiched between a bell (the 3rd) that has just moved up one place, and the 6th that is covering. Since it has nowhere else to go it rings steady for another stroke.
- c) 3rd place bell begins by hunting out. This involves slowing the bell by allowing the bell to reach the balance point and waiting. This 'holding up' of the bell allows another to nip in front of your bell. Notice that there are 6 bells rather than 5 that ring between successive strokes of your bell when hunting up.
- d) When the bell reaches the back, it strikes again in the same place. We are back to 5 bells between strokes, so we need to avoid holding up too much (the rope should rise only as much as normal in rounds).
- e) Then the bell needs to begin hunting in. This is done by preventing the rope from rising quite as high as in normal rounds. Preventing the rope from rising as high is known as 'checking' the bell. Notice how there are just 4 bells between successive strokes of your bell now. By checking in the bell, the bell doesn't quite reach or stay at the balance point, and begins to travel in the opposite direction earlier (and chimes earlier too). Remember check the bell by preventing your arms going as high, or taking in rope.
- f) When you reach the front, don't forget to lead (in other words don't look for another bell to ring after, because you are the first bell in the change). Instead, you lead from the tenor, but don't forget that the tenor will be just finishing the stroke from the previous change (the tenor will be ringing backstroke when you are about to ring your handstroke, and vice versa). Add just a little extra weight to your first stroke (handstroke) in first place to make it easier to start holding up your bell on subsequent strokes.
- g) Your second blow on the front will be when 5 bells have rung, so you will need to start to slow up. Add a little extra weight so that it helps you to hold the bell up to begin hunting out.
- h) Finally you hold the bell up until you reach 3rds place bell. If the conductor does not call "that's all" or calls "go again" instead, you should repeat the exercise from step (c) above by continuing to hold up and hunt out to the back. If the conductor does call "that's all" then you ease off holding up when you reach 3rd place, and you are back in rounds.

