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## Principles

In most methods one bell, almost always the Treble, does something different from the others. This different work is usually simpler, for example plain hunting or treble dodging. The others all do the same work as each other, but starting at different points in the sequence.

In a principle, all the bells do the same work as each other. This is potentially more interesting for two reasons. One is that if you want to ring a quarter peal, you don't need a 'volunteer for the Treble', who will not actually ring the method. The other is that there is often a much wider choice of short touches available.

It is a pity that we don't ring more principles. Most ringers only ever ring Stedman. (In fact Plain Hunt is also a principle called Original, but very few people ever ring touches of it, only plain courses.)

Stedman is a fine principle, with a long pedigree and many devotees, but there are many others. We will look at two that are closely related to Stedman.

### Erin.

Erin Doubles and Triples have been included in *The Ringing World Diary* for several years, and it is quite simple to work out what Erin looks like on higher numbers, once you realise the way it works.

As with most methods, there are different ways to think about it, and how you think about Erin will also depend partly on whether you already know Stedman.

If you look at the blue line, you will see that (like Stedman) everything above 3rds place consists of double dodging in all the 'odd' places (4-5, 6-7, etc). That makes it easy to work out the line for the higher numbers by just adding extra dodges.

The front work, up to 3rds place, is quite simple. It begins and ends with a place made in 3rds, there are two single dodges in 1-2, and 3rds is made between them (see figure 3).

Many people get the 1-2 dodges the wrong way round. It seems intuitive to expect a down dodge when you have just come to the front, and an up dodge as you leave the front, but it is the other way round. You can make a mental note that 'it is not the obvious way', but the

danger with that is that when you become more familiar with it, you might find yourself reversing it again and getting things wrong.

If you know Stedman, there is another way to think about it. Figure 4 shows the front work of Stedman chopped into sections. These are the alternate 'slow' and 'quick' sixes on which Stedman is based. In a quick six, the front three bells hunt 'right' (ie they lead hand and back as normal) and in a slow six they hunt 'wrong' (ie they lead back and hand). Each time the direction of hunting changes (shown by the horizontal lines) there is a 'kink' of some kind.

Erin is simpler than Stedman, and only has slow sixes. If in figure 4 you look at just the work in the slow sixes (the thick lines) and join them together, they make up the work for Erin. So if you already know Stedman, you can ring Erin by leaving bits out. The beauty of this approach is that you can't get the dodges the wrong way round, because you think of them as curtailed whole turns, each one attached to going in or out slow (making 3rds on the way).

There is one other thing you need to know about Erin. Rounds comes at a different point in the work. Obviously it cannot be the same as Stedman, which starts in the middle of a quick six - because there are no quick sixes. By convention it starts with rounds as the last blow of a (slow) six, so before you try to ring it, make sure you know the starts.

### Shipway

Erin and Stedman are both odd bell methods. They can be rung with an even number of working bells, but most people don't like the idea of making six blows behind. Shipway is the even bell equivalent of Stedman. Instead of of alternate quick and slow sixes (hunting on the front three) Shipway has alternate quick and slow eights (hunting on the front four). As in Stedman, quick and slow refers to forward and backward hunting (see figure 2).

Like Stedman, the 'big picture' blue line has two lots of dodging separated by two sets of work on the front. Going in quick is like Stedman, but the slow work is slightly extended (see figure 5). Everything you would expect in Stedman is there, with the places moved up to 4ths, and there is an extra piece near each end. It comes between going in (or out) slow and the whole turn. It is the only place 3rds is made.

This has the effect of making the snaps all come on the opposite stroke to what they do in Stedman (shown as H & B in figure 5). Shipway starts in the middle of a quick eight (like Stedman) so the Treble runs out quick. Make sure know the starts for 2, 3 and 4 before you try to ring it.

Tail End

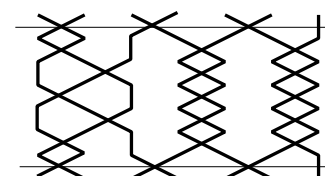


Figure 1 - Erin structure

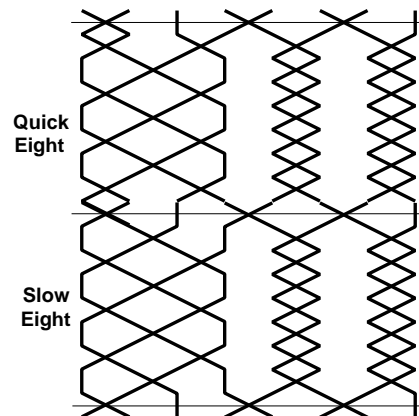
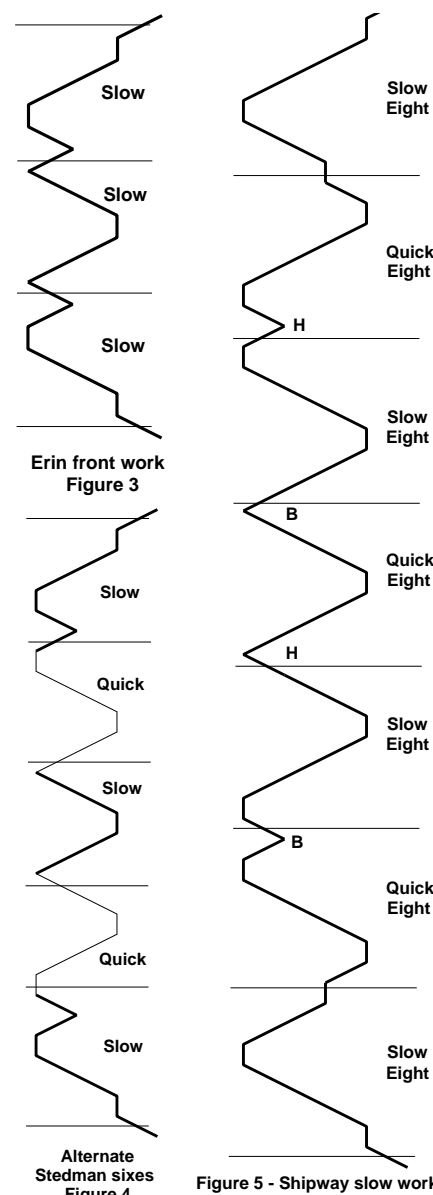


Figure 2 - Shipway Major structure

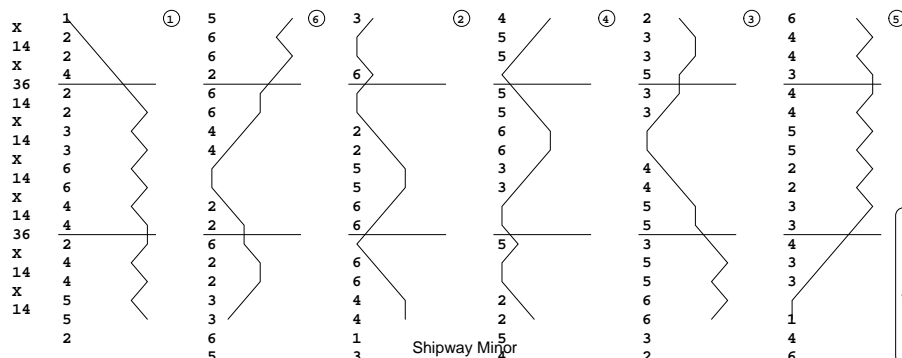


Erin front work  
Figure 3

Alternate  
Stedman sixes  
Figure 4

Figure 5 - Shipway slow work

*Post script: The start described here, with Rounds as the 5th row of a quick eight (so Treble goes out quick) has been used, but Shipway himself gave Rounds as the 7th row of a quick eight, which has some benefits for composition.*



Shipway Minor