



## More helpful structure

In October 2005 (Volume 3, Chapter 22) *The Learning Curve* described ways in which knowledge of a method's structure could help you while ringing it. Although the principle is general, its application is very method specific, so this month we look at a few more examples.

### Course and after bells

Quite early in your ringing career, you were probably advised to notice your course and after bells. Figure 1 (left) shows how they relate to you in plain hunting – the most basic structure of all. Your after bell follows you around, leading and lying after you do, and you follow your course bell around. If you get lost, seeing where these two bells are is obviously helpful.

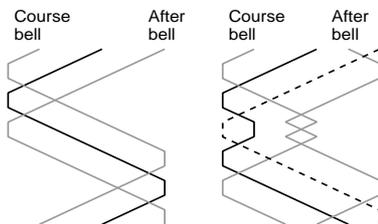


Figure 1: Course and after bell

The same principle applies directly to methods like Plain Bob (which are mostly hunting) except that the Treble sometimes comes between you and your course or after bell. So for example in Plain Bob, going down before making seconds you still follow your course bell, but the Treble follows you down, and your after bell follows the Treble. After making seconds you rejoin your after bell (which has just dodged 3-4 down) but the Treble is immediately ahead of you on the way up, see Figure 1 (right). You rejoin your course bell after it makes seconds the following lead.

### Working with course bells

In some methods there is a major overall shift during the course, from back to front to back (with considerable diversions embroidered around it). Common examples include Bristol and Superlative Surprise Major, and Norwich Surprise Minor. In the case of Bristol and Norwich, the lead end order (which is the reverse of Plain Bob) means that your course and after bells precede and follow you in this overall movement, so you meet them and work with them quite a lot, which helps if you make a slip and need to put yourself right.

The black line in the left hand half of Figure 2 shows the work on the front in Norwich Surprise Minor (the end of 4th place bell, 2nds place bell and the start of 3rds place bell) with relevant parts of the lines of the course and after bells in grey. All the double dodges (and making seconds over the lead bell before or after them) are with the partner bell, first the course bell, then the after bell. The two single dodges are with the Treble.

The black line in the right hand half of Figure 2 shows work on the back, with the succession of triple dodges also with partner bells.

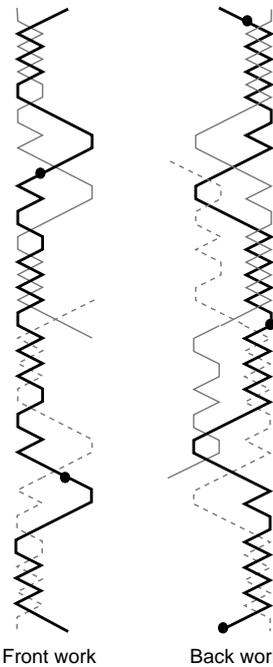


Figure 2: Working together with course and after bells in Norwich Surprise Minor

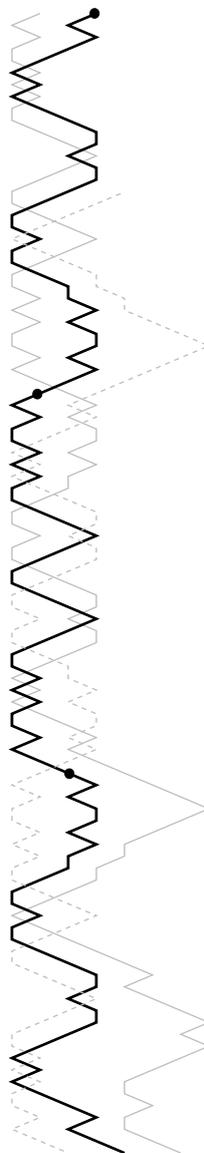


Figure 3: Working together with course and after bells in Bristol Surprise Major

Figure 3 shows the front work of Bristol Surprise Major in a similar way. Notice that apart from the single dodges (see below) almost all of the work is either with, or mirrored by, a partner bell. If you look about half way down (the middle of 2nds place bell) all three are working together.

The back work is not shown here, but because Bristol is symmetrical front to back, it has all the same patterns as the front work, but the other way up. The 'lightning work' joins these two blocks, and in it you meet your partner bells at the points where you change direction as shown in Figure 4.

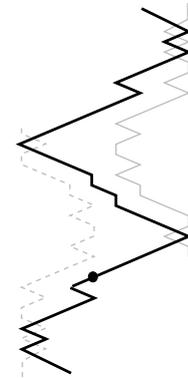


Figure 4: Meeting partners in lightning work

So almost all of the method is a structured dance with your course and after bells.

### Working round the Treble

The October 2005 article showed how bells work around the Treble in Double Norwich Court Bob Major. Bristol Surprise Major provides another example, which explains the 'empty' single dodges in Figure 3.

When you dodge with the Treble, you join it in a small portion of treble bob hunting on four. The left hand half of Figure 5 shows how this works on the front (in 1234), either side of the start of 2nds place bell (solid black line) and also the mirror image, either side of the start of 3rds place bell (dotted black line). The right hand half of Figure 5 is a mirror image, and shows the same thing on the back (in 5678) during 7th place bell (solid black line) and 8th place bell (dotted black line).

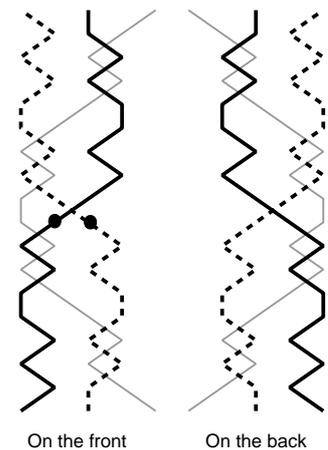


Figure 5: Working with the Treble in Bristol

In a future article, we will look at other methods where a knowledge of how different work fits together can be helpful.

Tail End