

Learning Methods

by
Michael J de C Henshaw



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Education Committee, 2001

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1. INTRODUCTION

Who is this book for?

Most of us find the move from Plain Bob to new methods an exciting part of our ringing career; we also discover that we must learn these new methods differently from the way we learnt Plain Bob. This booklet is aimed at ringers who are beginning to learn *new* methods; it will show you what to look for (the signposts) and suggest ways of remembering methods so that you can learn new ones quickly, and ring them reliably.

We all learn in different ways, and what one ringer finds useful may not help another at all; I shall cover a broad range of things you might learn about a method, some of which are easily remembered whilst others require more effort. You will discover the pointers that are most helpful to you, and consideration of the topics in this booklet will enable you to develop a personal style of method learning that *works for you*.

Throughout much of the text I have used the method Hereward Bob as an example; I chose this because it is probably new to you, and it illustrates the main principles you will need for many others. In general, I have tended to use Minor methods as examples, but the comments are usually applicable to any number of bells. Many of the various aspects of method learning will be introduced through examples.

Initially you will find it difficult to apply everything that is discussed here; don't be discouraged, keep referring to the techniques and hints and, gradually, they will all fit into place. You may not yet be ready to attempt some of the methods discussed, or perhaps you are unlikely to get the opportunity to ring them at the moment. This does not matter, as far as this booklet is concerned, because the methods are used to illustrate

general points. For convenience, most of the methods mentioned are included in Appendix A for easy reference.

I have introduced theoretical aspects only where it seems to me to be a necessary, or helpful, aid to learning. I have not pursued the theory in depth, but have concentrated only on the information relevant to learning methods; as a result you may feel cheated of some of the more theoretical aspects. To compensate for this I have referenced readily available texts that give more in-depth theoretical discussions.

2. The Blue Line

To take part in change ringing you must learn, in advance, the place¹ in which your bell will ring in every row of the method; i.e. you must *learn the method*. This includes far more than remembering the so-called *blue line* by heart, although you must still learn that. I shall describe how you may set about learning a method thoroughly in due course, but I shall begin with some discussion about the blue line.

What is the blue line?

If you write out the figures of a method so that each new row is beneath the preceding one, and then draw a continuous line through the path of one of the numbers (except number 1), you obtain a pattern, which you can memorise. The line describes the work of that particular bell in the method. An example of this is given in figure 1, and there are many examples in books such as *Diagrams*. It was through this book by Jasper Whitfield Snowden, in which the working bell's path² was coloured blue, that the expression *blue line* first came into being.

2.1 Memorising the blue line

To memorise the blue line you basically make reference to the sequence of places in which you are to ring, but in general this is remembered in a sort of shorthand form, by giving names to

¹ The term *place* has the following meanings: 1) The place of a bell in a row implies for instance that the bell which sounds third in a particular row is in third's *place* in that row. I have occasionally used the word *position* as an alternative to this meaning. 2) To *make a place* means that a bell strikes in the same position in two consecutive rows.

² One or two bells may follow a fixed path in a method, for instance the treble may plain hunt or treble bob, or in Grandsire both the treble and one other bell (the second in the plain course) plain hunt. The other bells, which do not ring the fixed path, are called the *working bells*.

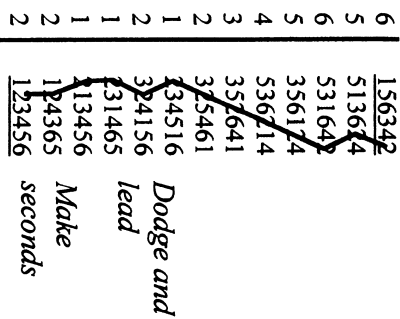
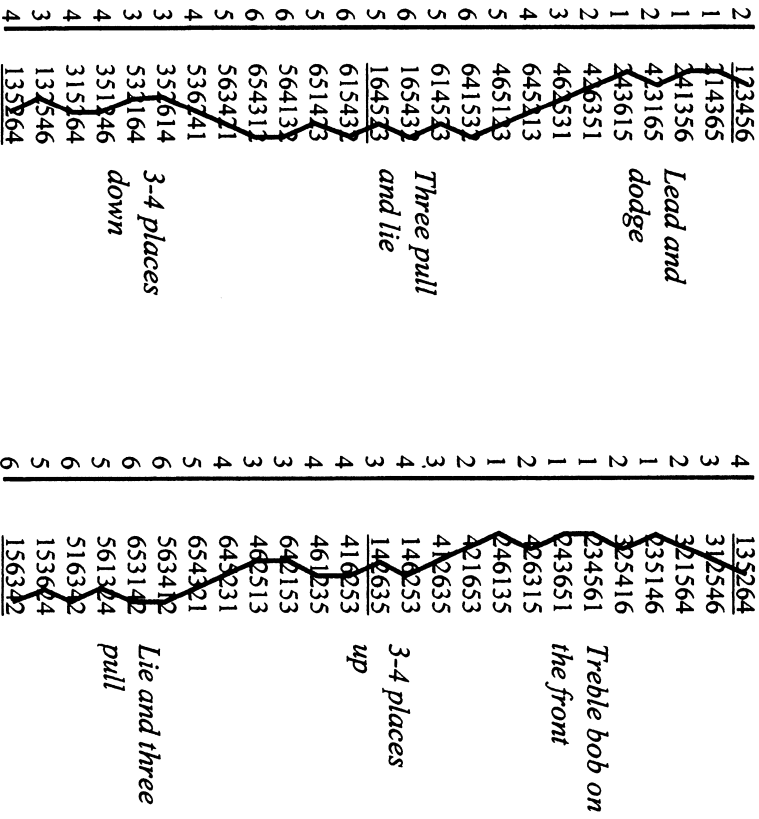


Figure 1 Hereward Bob Minor

particular pieces of work. A piece of work is a series of consecutive places and/or changes of direction, which form an easily recognised pattern. As an example, Hereward Bob Minor is shown in figure 1 with the path of the second drawn in. The places in which the second bell rings are written alongside (e.g. 2-1-1-2-1-2-3-4-5-6.....), together with the shorthand names for remembering the work.

Have a good look at the method, as it will be used to illustrate various points throughout this booklet. You can see that whilst you may learn to count the individual places, you can also remember the whole course by successive pieces of work as³: -

Lead full - dodge 1-2 up - three pull dodge in 5-6 up - lie behind - make third's - make fourth's - dodge 3-4 down - dodge 1-2 down - lead full - dodge 1-2 up - dodge 3-4 up - make fourth's - make third's - lie behind - three pull dodge in 5-6 down - dodge 1-2 down - lead full - make second's.

This could be abbreviated to: -

Lead and dodge - three pull dodge in 5-6 up - lie - 3-4 places down - dodge 3-4 down - dodge lead dodge - dodge 3-4 up - 3-4 places up - lie - three pull dodge in 5-6 down - dodge and lead - make second's.

³ The term *lead full* means to make a place in first position (usually handstroke followed by backstroke in first place). *Lie behind* means to make a place in the last position. A *dodge* consists of two changes in hunting direction in consecutive rows: for instance a bell which dodges down may move from fourth's place to third's place, back to fourth's place (first change of direction), and then forward to third's place again (second change of direction). You are familiar with the *dodging* concept from Plain Bob, but notice that a dodge may occur within a sequence of places, when the overall hunting direction is not as obvious as it is in Plain Bob.

Or even further to: -

Lead and dodge - three pull and lie - 3-4 places down -
treble bob on the front - 3-4 places up - lie and three pull
- dodge and lead - make seconds.

Note that *treble bob* is a familiar term for describing a part of the treble bob path, in this case that of dodge-lead-dodge.

The degree of abbreviation depends on how much information you can associate with each term. For instance in the first abbreviation I have used '3-4 places down - dodge 3-4 down' for the piece of work that consists of 3-3-4-4-3-4-3, but in the more abbreviated form I have simply used '3-4 places down'. As long as I remember that this term refers to the whole of this work (including the dodge), and that the dodge is at the end of these places then the abbreviated form will work.

Before examining other information that is available, let's look in more detail at the shorthand way of remembering the work.

2.2 Pieces of work you will meet

Some of the more common pieces of work you will encounter in new methods are shown in figure 2. You should endeavour to learn their names *as you come across them* in new methods; they are useful not only as a quick way of remembering the methods, but also for communication between ringers for correcting errors.

Are these names significant?

Although some of the names refer to parts of a specific method, they are, nonetheless, generic. For example *Cambridge front work* occurs in Carlisle and Primrose Surprise Minor, Pudsey and Yorkshire Surprise Major and many other methods besides Cambridge, but that piece of work is still referred to as 'Cambridge front work.'

How important are these names?

Some are more important than others, but you should always try to learn the names given to pieces of work in any method you are learning, because the conductor may use these terms if corrections are required.

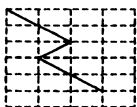
What you should remember about the named pieces of work

Obviously the pattern of the places in which to ring is the most important thing to remember, but it is also important to learn at which stroke each part of the work occurs. For example, when making a *point* in a method (see figure 2a) you should learn whether it is at handstroke or backstroke on all the various occasions that you do it. As most methods are symmetric, if you make a point somewhere at handstroke, then you will make a point at backstroke somewhere else.

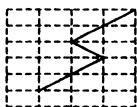
Similarly, you should learn whether places have to be made handstroke followed by backstroke (usually called *right* places), or backstroke followed by handstroke (usually called *wrong* places).

If you meet the treble, or other bell (see part 5.1), when doing a piece of work it is helpful to learn exactly where this happens.

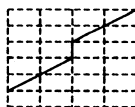
It is worthwhile underlining the distinction between learning the *pattern* and learning the actual *places* (i.e. in terms of numbered positions). In part 4.2 we shall see that the 3-4 places in Hereward Minor move to positions 5 and 6 in Hereward Major; thus the pattern is the same, but the position can be different.



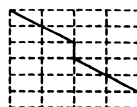
Dodge up



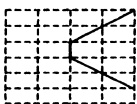
Dodge down



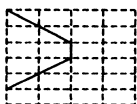
Place and in



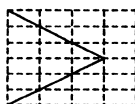
Place and
out



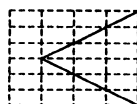
Place and back
up (College
place)



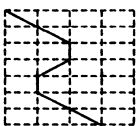
Place and
back in



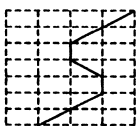
Point and
back in



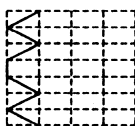
Point and
back out



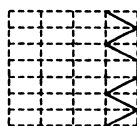
Court places
up



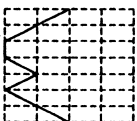
Court places
down



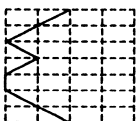
Treble bob
front work



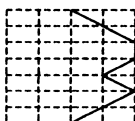
Treble bob
back work



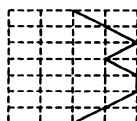
Lead and
dodge



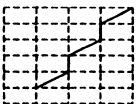
Dodge and
lead



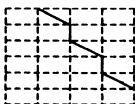
Lie behind
and dodge



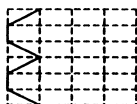
Dodge and
lie behind



Kent places
in

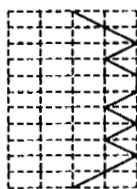


Kent places
out

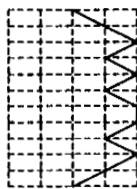


Stedman
whole turn

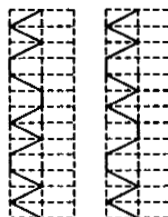
Figure 2a. Diagrams of the more common pieces of work



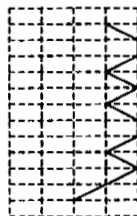
Single and a
double



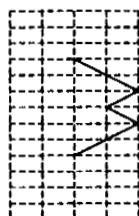
Double and
a single



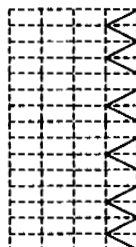
Cambridge
front work



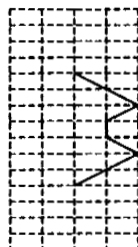
London back
work



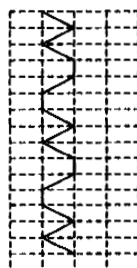
Fishtail (at
the back)



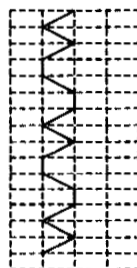
Coathangers



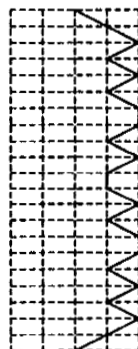
Cats ears



Cambridge
places (up)



Cambridge
places
(down)



Cambridge
back work

Figure 2b. Diagrams of the more common pieces of work

2.3 Breaking the method up

In the example above the method is considered as a continuous sequence to be committed to memory, and three different levels of detail were suggested. In general you would remember one of these shorthand forms, but in the sections that follow we shall now set about breaking the method down even further. You know, from your experience of Plain Bob, that all the bells do the same work in the method, but each starts from a different place on the blue line; only the treble has a different path from the other bells. This is true for other methods. In part 3 we introduce the concept of *place bells*, which is the corollary of these facts.

Is learning the blue line enough?

In theory yes, but in practice there is a great deal more you can learn about a method to help you ring it with confidence, avoid making mistakes or, if you do, find your way back to where you should be immediately. Additional information will also help you to check the bells are ringing in the correct order and conduct the method. It may not be your ambition to achieve the last two, but the more people who know what is going on, the more likely it is that the touch will succeed. The additional information is dealt with in the remainder of this book.

3. Place Bells

Figure 3 shows the work of each bell (2,3,4,5 and 6) during the first lead⁴ of Hereward Bob. The lead lasts from the start of the method (i.e. the first change) until the next time the treble leads at backstroke.

At the end of its work in the first lead, the second bell does the second of the three dodges in 5-6 up; its work during the second lead of the method is the same as the work done by the fifth bell during the first lead. Following the path of the second bell through the method (figure 1), you will note that it rings, in turn, the work of the second bell, fifth bell, fourth bell, third bell, and sixth bell. The usual terminology is that it rings *2^{nds} place bell*, *5^{ths} place bell* etc.

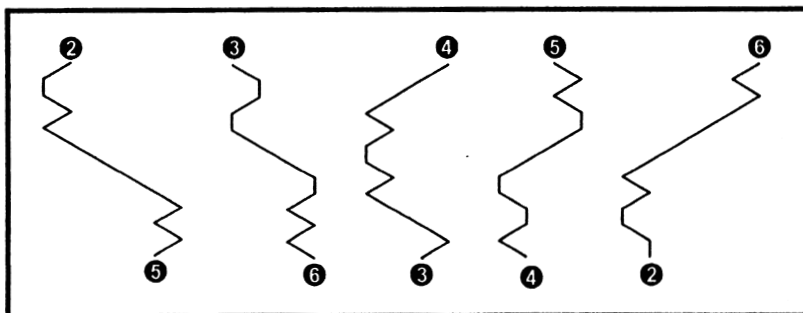


Figure 3. Hereward Bob Minor in place bells

A new place bell is always started from the row containing the backstroke of the treble's full lead.

Learning methods as a series of *chunks* of work, in this way, is known as learning them by *place bells*. Learning methods like this is highly recommended, and is certainly preferable to learning them as a single, continuous line; the reasons for this will become apparent in what follows. One of the shorthand ways of

⁴ The first *lead* comprises the changes from the start of the method to the backstroke of the treble's first full lead (see note 3).

remembering Hereward Bob can now be changed to include some additional information.

- 2^{nds} place bell: *Lead and dodge - double dodge in 5-6 up - become 5^{ths} place bell.*
- 5^{ths} place bell: *Dodge 5-6 up - lie behind - 3-4 places down - dodge 3-4 down - become 4^{ths} place bell.*
- 4^{ths} place bell: *Dodge lead dodge - dodge 3-4 up - become 3^{rds} place bell.*
- 3^{rds} place bell: *3-4 places up - lie behind - double dodge 5-6 down - become 6^{ths} place bell.*
- 6^{ths} place bell: *Dodge in 5-6 down - dodge and lead - make seconds - become 2^{nds} place bell.*

The description does not exactly match that given before; the three pull dodges are now divided into two dodges and one dodge, because the change to a new place bell occurs at the second dodge. You could think of the double dodge at the end of 2^{nds} place bell as a single dodge, followed by a *dodge for the lead end* - some people prefer to think of it this way. Similarly, whereas the 3-4 places were considered to include the dodge at the end, now the dodge is noted separately, because it is at the dodge that the change to a new place bell happens. From the point of view of picturing this in your mind, learning by place bells does not prevent you also from thinking about the whole pieces of work; e.g. the three-pull dodge is a single piece of work that goes across two place bells.

It is important to remember that if you start a new place bell at a dodge, then you become that place bell on the backstroke as you dodge, e.g. for Hereward Bob, you become 4^{ths} place bell as you strike the backstroke in the 3-4 down dodge at the end of the 3-4

places. In some methods (e.g. Double Court) there is no dodge at the lead end, and you plain hunt into the new place bell. It is worthwhile paying particular attention to what happens at the lead end, so that you understand clearly where one place bell ends and the next begins.

3.1 Advantages of learning a method by place bells

There are several advantages to learning by place bells, which will become clear as we work through some of the techniques and examples in the following sections. However, the first consideration might be the main disadvantage of learning the method as a continuous line. It is very easy to lose one's place on a continuous blue line, especially a complicated one, and when this happens it is difficult to pick up where you left off (or in fact where you should be now). With five separate pieces of work (for Minor) you can work towards the end of each chunk, and use it as a sort of checkpoint. An important consideration about memorising methods is that you must recall them *slowly* (i.e. as the ringing proceeds), not all in one go, and this is aided by being able to think ahead in a series of steps.

You should think what place bell you will become at the end of the current lead, and then, if you lose your place, you will be able to pick up your position when the treble next leads.

Another benefit is that, for most people, it is a lot easier to remember a number of small chunks of work accurately than to remember one very long one. Place bells might not seem like the most obvious chunks to break a method into, from the point of view of learning chunks, but as we shall see in section 3.4, certain place bells may occur in several methods, thus making the learning of new methods easier. For many methods you can break the work down into smaller chunks within each place bell.

3.2 Usefulness of place bells for ringing bobs and singles

You probably learnt how to ring bobs and singles in Plain Bob by learning what to do at the call, and what to do *next time*. It is an advantage to learn place bells for ringing touches because basically this tells you how to work out what to do next in all methods.

The figures for the first two leads of Hereward Bob are shown in figure 4, with a bob and a single called at the first lead. Looking first at the bob work, bell number six would have made seconds place at the lead end, but instead runs out and does 3-4 places (without the initial dodge), and then the first two of the three 5-6 down dodges. That is to say that the bell who would have made seconds place at the lead end runs out, and rings the work of 3rds place bell. The phrase you may hear used is “run out and become 3rds place bell.”

Similarly, the fifth bell which would have dodged 3-4 down runs in and becomes 2nds place bell.

The fourth would have dodged 3-4 up at the first lead end, but instead makes fourth's place and 'becomes 4ths place bell.' This bell therefore repeats the work it has just done.

The rules for methods in which second's place is made at the lead end (called *second's place methods*) are:-

At a bob

- The bell which would have made second's place and become 2nds place bell runs out and becomes 3rds place bell instead.
- The bell which would have become 3rds place bell makes fourth's place and becomes 4ths place bell instead.
- The bell which would have become 4ths place bell runs in and becomes 2nds place bell instead.

At a single

- The bell which would have become 3rds place bell makes fourth's place and becomes 4ths place bell instead.
- The bell which would have become 4ths place bell makes third's place and becomes 3rds place bell instead.

The other bells (5ths and 6ths place bells at both bobs and singles, and 2nds place bell at a single) are not affected by the call, and continue ringing the place bell they had anticipated.

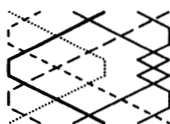
	1 2 3 4 5 6		1 2 3 4 5 6
	2 1 4 3 6 5		2 1 4 3 6 5
	2 4 1 3 5 6		2 4 1 3 5 6
	4 2 3 1 6 5		4 2 3 1 6 5
	2 4 3 6 1 5		2 4 3 6 1 5
	4 2 6 3 5 1		4 2 6 3 5 1
	4 6 2 5 3 1		4 6 2 5 3 1
	6 4 5 2 1 3		6 4 5 2 1 3
	4 6 5 1 2 3		4 6 5 1 2 3
	6 4 1 5 3 2		6 4 1 5 3 2
	6 1 4 5 2 3		6 1 4 5 2 3
	1 6 5 4 3 2		1 6 5 4 3 2
Bob	1 5 6 4 2 3	Single	1 6 5 4 2 3
	5 1 4 6 3 2		6 1 4 5 3 2
	5 4 1 6 2 3		6 4 1 5 2 3
	4 5 6 1 3 2		4 6 5 1 3 2
	5 4 6 3 1 2		6 4 5 3 1 2
	4 5 3 6 2 1		4 6 3 5 2 1
	4 3 5 2 6 1		4 3 6 2 5 1
	3 4 2 5 1 6		3 4 2 6 1 5
	4 3 2 1 5 6		4 3 2 1 6 5
	3 4 1 2 6 5		3 4 1 2 5 6
	3 1 4 2 5 6		3 1 4 2 6 5
	1 3 2 4 6 5		1 3 2 4 5 6
	1 3 4 2 5 6		1 3 4 2 6 5

Figure 4. Bobs and singles in Hereward Bob Minor

The grid patterns for the plain lead, bob lead and single lead are compared in figure 5.



Plain Lead

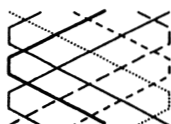


Bob Lead

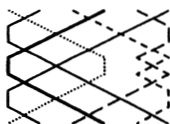


Single Lead

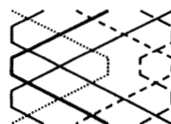
Figure 5a. Bobs and singles for second's place methods



Plain Lead



Bob Lead



Single Lead

Figure 5b. Bobs and singles for sixth's place methods

Second's place methods		
Place bell at		
Plain lead	Bob lead	Single lead
2	3	2
3	4	4
4	2	3
5	5	5
6	6	6

Sixth's place methods		
Place bell at		
Plain lead	Bob lead	Single lead
2	2	2
3	3	3
4	6	5
5	4	4
6	5	6

You should note that the bell which becomes 3rds or 4ths place bell at a plain lead in Hereward Bob does so *at a dodge*, but this is not necessarily true of all methods (e.g. Double Court, London Surprise).

The rules above are true for all second's place methods, and so if you learn by place bells then you can easily work out what to do after you have done the bob or single work by simply ringing the work of the new place bell you have become.

Later we shall meet some *sixth's place methods* in which the rules for the calls are different from those above, but are the same for all sixth's place methods. These are summarised in figure 5. Once you know the rules for the particular class of method, ringing the bobs and singles is greatly simplified by ringing by place bell.

3.3 Ringing methods spliced together

In *spliced* the band starts ringing one method and then changes to a different method (as called by the conductor) at a lead end; the ringers switch from the line they are ringing to the appropriate line for the new method. Although it is possible to do this without learning place bells, it is considerably easier if you have learned all the methods by place bells and know the place bell order (see below).

3.4 A vocabulary of place bells

Another, and important, reason for learning methods by place bells is that it can save you time and effort when learning new methods. For instance, 2^{nds} place bell Double Oxford Minor is the same as 2^{nds} place bell St. Clement's College Bob Minor, and also College Single Minor, but without the lead end dodge. 3^{rds} place bell Cambridge Surprise occurs in many different methods (e.g. Beverley and Surfleet Minor). *Doubles and Minor for Beginners* gives many examples of methods with similarities like this, and the advantage is that once you know 3^{rds} place bell Cambridge then when you come across it in another method you can just remember it as *the same as Cambridge*.

As you learn more and more methods you will gradually build up a *vocabulary* of place bells (and pieces of work - see figure 2 for examples), which makes the learning of subsequent methods more straightforward.

3.5 Place bell order

The order in which the place bells occur in the plain course (i.e. no bobs or singles) is called the *place bell order*. For Hereward Bob it is 2-5-4-3-6, for Plain Bob it is 2-4-6-5-3. A good way to learn methods is to learn the place bell's work and the place bell order separately, since this also helps to ensure that you understand exactly where each place bell starts and finishes.

How can you remember the place bell order?

There are four different place bell orders for regular⁵ six bell methods. These are given in figure 6, and have also been written in a circle to emphasise that they are continuous, and may begin from anywhere. The reason for the different place bell orders is associated with the method structure, and this is dealt with in part 4. The circular representation may also help to make it clear that two of the orders are simply the reverse of the other two.

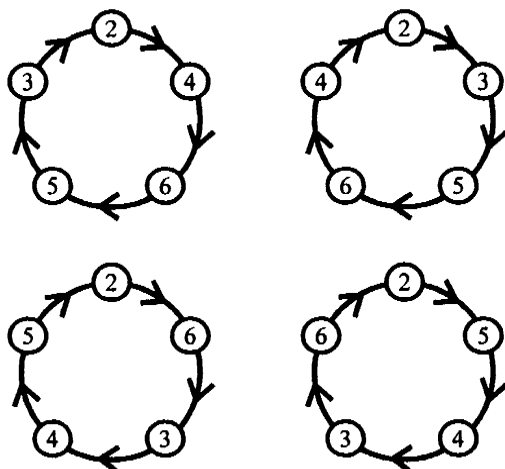


Figure 6. Place bell orders for Minor

⁵ Regular methods have a particular definition that is given in Appendix B.

On eight bells there are six possible place bell orders; again they occur in pairs in which one is the reverse of the other:

2-4-6-8-7-5-3 and 2-3-5-7-8-6-4

2-6-7-3-4-8-5 and 2-5-8-4-3-7-6

2-8-3-6-5-4-7 and 2-7-4-5-6-3-8

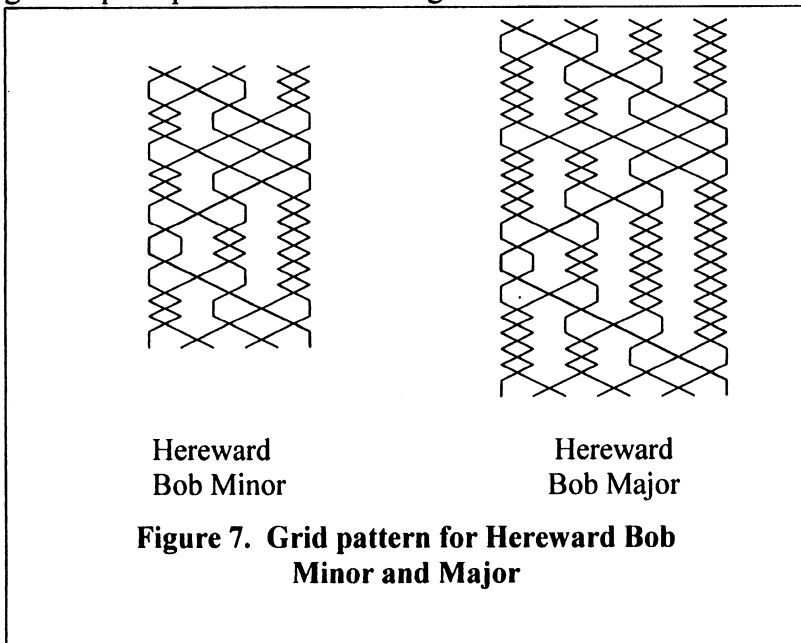
With a comparatively small number of possible place bell orders for regular methods, the most straightforward way to remember them is to learn them by rote. Whilst all may occur, there are some orders that seem to be rung more frequently than others, and these are likely to become familiar earliest. When you learn a new method, learn its place bell order by heart and after a while you will have learned them all.

4. Method Structure

What is method structure?

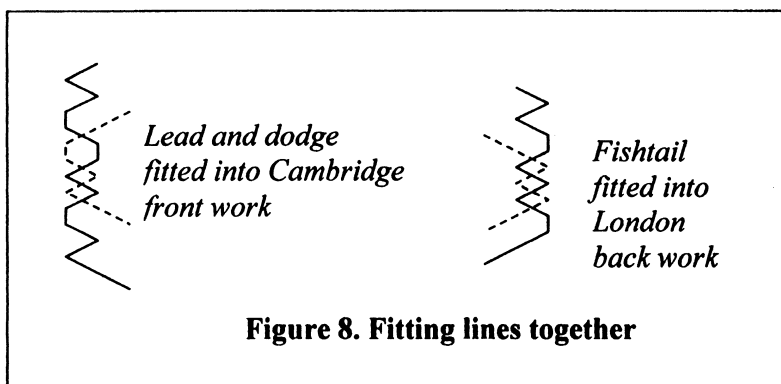
Simply expressed, method structure is the way that the pieces of work all fit together, and a detailed account is given in *Method Construction - An Introduction*. We shall not go into too much detail here as some aspects of method structure may be considered more the realm of the theoretician than the practitioner. However, knowledge of some aspects of method structure is very useful for learning and remembering methods.

If you take all the place bells of a method and draw them carefully so that they overlay each other (with the treble included), then you obtain a grid pattern, as shown in figure 7 - the method is Hereward Bob. A good way to do this is to use squared paper and draw the different place bells in different colours; this picture is the framework of the method, from which you can learn some general principles about how to ring it.



4.1 What else is happening while you are doing a particular piece of work?

A cursory glance at the patterns in figure 2 will give you an indication of how some may be fitted together. As examples, note how the lead and dodge fits into the Cambridge front work and the fishtail fits into its counterpart in the London back work (figure 8).



Learning how other bells are working around your current piece of work not only helps in watching the method as a whole, but also helps reinforce what you know about your piece of work.

Fitting together the work of a couple of bells is like looking at a subset of the overall framework and there is also quite a lot we can learn from looking at the whole framework. Consider Hereward Bob again.

4.1.1 Points from the structure of Hereward Bob

You might notice the following points about Hereward Bob Minor:

- If you are dodging at the back, then you continue to dodge until the treble comes to you. The corollary of this is that the

bells dodging at the back cannot be separated by anyone except the treble.

- The treble always runs through the middle of 3-4 places.
- If the last thing you did before leaving the back was to dodge, then your next work is a dodge (on the front), if the last thing you did was to make a place, then your next work is a place (in third's). This rule can be applied vice versa (i.e. after dodging on the front the next work is dodge at the back). A simple rule is then place-place, dodge-dodge.

To make these points more transparent one and a half leads of the method have been drawn; however, with practice only half a lead may be necessary for you to pick out the pointers.

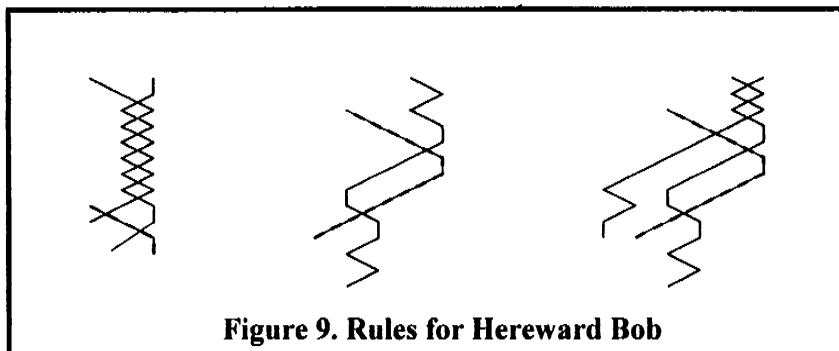


Figure 9. Rules for Hereward Bob

4.2 Learning a method on higher numbers

The method structure may be helpful in learning the method on different numbers, providing it extends⁶ (and not all methods do). The framework for Hereward Bob Major is shown alongside the Minor framework, and certain similarities may be noticed immediately (figure 7). Perhaps more importantly, general principles for ringing the method become clear.

⁶ There are specific rules for extending methods (see *The rules and decisions of the Council*). However, it is worth noting that not all extensions are as obvious as others, and the structure at one stage may not always be helpful for learning methods at another stage. Hereward Minor and Major are two *stages* of the same method.

4.2.1 Points from the structure of Hereward Bob Major

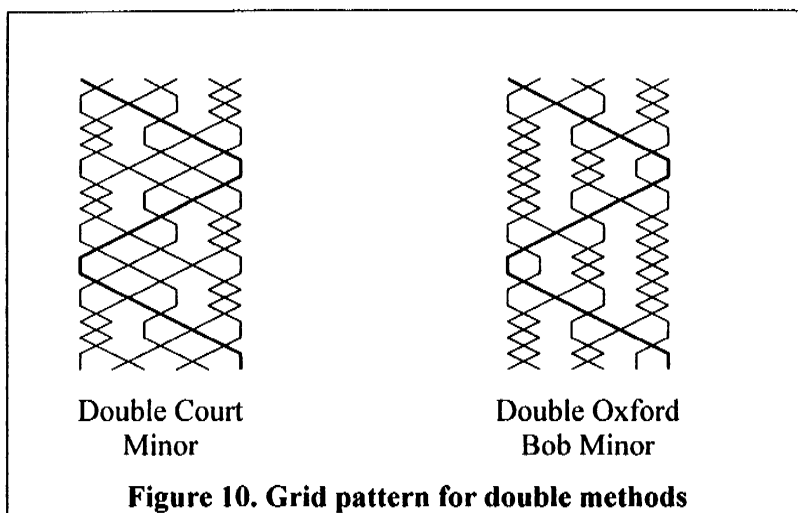
- Because there are more changes required before the treble reaches the back, there are five dodges (instead of three) at the back. Once again the bells dodging can only be separated by the treble.
- There are still three dodges in 5-6, and once again they are started and ended by the treble running through.
- In the Minor version the treble is *boxed* by other bells making places as it goes from second's place to third's, and from fourth's to fifth's. The Major extension requires the same sort of box as it goes from sixth's to seventh's. This forces some extra places in 5-6, causes the bell in 3-4 places to dodge at the end of the places, and the number of dodges on the front to increase by one, to two dodges (to fill up the space).
- The dodge-dodge, place-place rule still applies, but the dodge is in 3-4. There is a rule called 'dodge far, near places', which will be mentioned again later when we discuss Double Norwich, since this rule is applicable in this method as well⁷.
- After dodging at the end of places, you always dodge in the next position; i.e. after dodging 3-4 down you next dodge in 1-2 down, after dodging 3-4 up you next dodge 5-6-up, and after dodging 5-6 down you next dodge 3-4 down.
- The treble runs through all the places.

You could probably work out the extension to Royal: add an extra dodge in 1-2, 3-4, 5-6 and new places in 7-8.

4.3 Double methods

Figure 10 shows the frameworks for the methods Double Court and Double Oxford Minor; once again this has been drawn for one and a half leads which makes the double nature of the methods more apparent. Try looking at the patterns upside down.

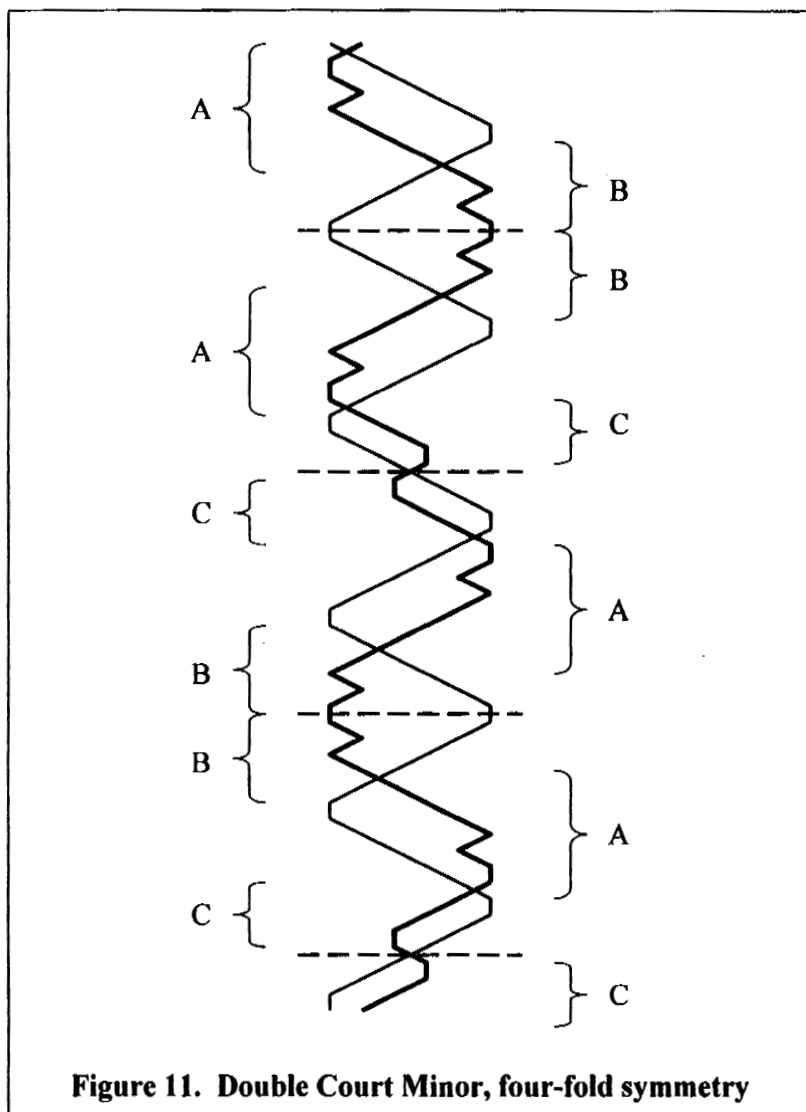
⁷ In fact, Hereward Major is the second's place equivalent of Double Norwich Court Bob Major.



Double methods have the special feature that they have symmetry above and below the path of the treble, as well as the usual symmetry of the blue line about the pivot position (see Appendix B). For instance, with a Minor method the work in positions 1, 2 and 3 is repeated (upside down) in 4, 5 and 6. Figure 11 shows the blue line of Double Court together with the treble path, and the symmetric parts are labelled. Some people find it helpful to use this symmetric property to help them to remember the method.

4.4 Similarities between methods

If you study the patterns of Hereward, Double Court and Double Oxford you will notice some interesting similarities. Double Court is the same as Hereward, except that, when the treble leads, instead of a bell making second's place and everyone else dodging, one of the bells makes sixth's place and all the others plain hunt. In fact, Hereward is the second's place version and Double Court is the sixth's place version of the same method. Thus, if you have learnt Hereward then in principle you should be able to ring Double Court, provided you know what to do differently at the lead end. If you have learnt the method by place bells it is even more straightforward to know what to do next.



The place bell order for Hereward is 2-5-4-3-6, and for Double Court it is 2-6-3-4-5.

The only difference in structure between Hereward and Double Oxford is that when the treble is at the back the place-making bell makes fifth's place, instead of first place, otherwise the patterns

are the same. The difference in structure leads to a different place bell order for Double Oxford (2-3-5-6-4).

These observations are all very well, but are they helpful? Well, they can be. Firstly, because the work is very similar between these three methods, just rearranged in terms of the order in which it occurs, then having learnt one method the others will probably be more straightforward. This also means that once you have become familiar with the ropesight for one method then that learning can be transferred to the other methods. Secondly, some of the rules that you have learnt can be applied to the other methods, although you should be sure to understand where the slight changes in method alter or invalidate particular rules.

4.5 Why is the place bell order different for different methods?

The place bell order of a particular method depends on its lead end⁸ order, and these depend in turn on the method structure. For regular methods the plain course contains the same lead ends as a plain course of Plain Bob, and these are shown in figure 12 for Minor. There are five, with each bell appearing in each position once (the treble is omitted because it is always in first place at the lead end), however, the order in which these lead ends appear varies for different methods (see Appendix B for an explanation of why and how). In fact, methods are classified according to the lead end order, and whether they are second's or sixth's⁹ place at the lead end.

⁸ Strictly speaking, in method theory, the lead end is the treble's handstroke lead and the lead head is the treble's backstroke lead. Unfortunately, common usage in the tower is that the lead end is the backstroke, and the lead head is not usually referred to at all. This can cause some confusion, but you should be clear that in the main text of this booklet the term *lead end* is used throughout to refer to the treble's backstroke lead (in the case of treble bob methods this means the backstroke of the full lead), as the common usage seems more relevant to learning methods.

⁹ Perhaps we should say *last* place, rather than sixth's place, since on eight bells the methods would be second's or eighth's place etc. There are also methods where fourth's place is made at the lead end instead of second's or sixth's, although this is really equivalent to either a second's or sixth's place method with a bob rung at every lead.

From the lead ends given in figure 12 you can see how different place bell orders come about; for Plain Bob the place bell order is 2-4-6-5-3, because the 2nd bell is in fourth's place at the first lead end, sixth's place at the second etc. For Hereward Bob the place bell order is 2-5-4-3-6, because the first lead end is the third to occur in Plain Bob (i.e. the 2nd bell is in fifth's place at the first lead end etc.). In section 3 we noted that there are a limited number of place bell orders, and these should simply be learned. The reason for the limit should now be apparent: it is the number of lead ends excluding rounds, or one less than the number of working bells.

2	3	4	5	6
3	5	2	6	4
5	6	3	4	2
6	4	5	2	3
4	2	6	3	5

Figure 12. The Plain Bob lead ends

Classification of methods

I started this book by saying that I would not cover the theory that was not useful from the point of view of learning methods, and so classification of methods falls outside our scope. However, for those who may wish to learn more about this, and other aspects of method theory I would refer you to the following Central Council publications:

Method Construction - An Introduction
Treble Dodging Collection
Central Council Handbook
The Council's Decisions
Collection of Plain Minor Methods

4.6 The bells you are working with in the method

The method structure, discussed above, may be used to learn additional information about which bells you meet at particular points in the method. Often this information will require too much effort to remember when you first ring the method, but it

will become more useful, and easier to remember, as you build up experience in particular methods, and as you become more experienced generally in learning and ringing new methods. Picking out these clues and knowing what to look for is dealt with in part 5.

5. Signposts

It is possible to work out and learn certain rules about where you meet particular bells by studying the figures of the method. Learning such detailed information is probably rather too great a feat of memory when you first ring a new method, at least until you have gained experience in the techniques of learning new methods. Nonetheless, your competence in a new method can be greatly increased by progressively learning some new piece of information each time you ring it. There are particular bells that you can pick out to begin with: the treble, who you will always meet at particular points in the method, and your course and after bells who you also meet at particular points (although your course and after bells may change during a touch). We look first at how to use the treble, then at course and after bells, discussing what they are, how to use them, and how to spot which they are in a touch. This information is later extended to include the use of the coursing order itself.

5.1 Using the treble

We have already worked out some of the rules for where you meet the treble in Hereward Bob (section 4.1.1). These are that the treble runs through the places, and if it turns you from the back you move to make a *near* place immediately afterwards. Other rules are that if you pass the treble as you move between places 2 and 3 (either up or down), or places 4 and 5 (up or down) your next work is a dodge. The term passing the treble basically means that the treble and you change places. For example, passing the treble in 3-2 means that as you go from third's place to second's place the treble goes from second's place to third's place (you ring over the treble when you are in third's place). Here is a detailed set of rules for passing the treble in Hereward Bob Minor.

You can work out rules for passing the treble in any new method by studying the figures, or perhaps more easily from the grid pattern.

Pass the treble in:	Next work is:
1-2	Make second's place
2-3	Dodge 3-4 up, make places
3-4	You are in the places (down)
4-5	Three pull dodge in 5-6 up
5-6	Lie and three pull dodge in 5-6 down
6-5	Down to third's place in 3-4 places down
5-4	Straight down to dodge and lead
4-3	You are in the places (up)
3-2	Treble bob work on the front
2-1	Lead and dodge

5.2 Course and after bells

You probably learnt about course and after bells when you learnt Plain Bob, but it is worthwhile revising what they are. In Plain Hunt the even numbered bells start by going down towards the front (in), and odd numbered bells go up towards the back (out). This means that the bells arrive at the front in the order 2-4-6-5-3-1, and at the back in the order 5-3-1-2-4-6. If we choose a bell, for example 4, then the bell that arrives at the front and back before it (2) is its *course bell*, and the bell that arrives at the front and back after it (6) is its *after bell*.

Now consider Plain Bob Minor, where the bells arrive at the front in the order:

2-4-6-5-3-(1)-3-2-4-6-5-(1)-.....

It is the order 2-4-6-5-3 repeated over again, but the treble comes in a different place each time. Another way to spot this sequence is to look at the order the treble passes the other bells in Plain Bob; for Minor it is 2-4-6-5-3-2-4-6-5-3-(lead)-3-2-4-6-5-3-2-4-6-5-(lead)-5-3-2..... The basic order stays the same throughout, it is 5-3-2-4-6, which keeps repeating, but with the treble appearing between a different pair of bells in each lead; this is the *coursing order* for the plain course¹⁰.

¹⁰ Although in Plain Bob the coursing order and the place bell order are the same, this is not true as a generality. We have seen in part 3 that the place bell order is different for different methods, however, the coursing order is the same in all regular methods.

The coursing order is the same for all regular methods, and course and after bells, in the plain course are then:

Bell	Course bell	After bell
2	3	4
4	2	6
6	4	5
5	6	3
3	5	2

For Hereward Minor the rule about meeting your course and after bell at the front and back holds true. You meet course and after bell on the front, dodging up with your after bell and down with your course bell. You meet your course and after bell at the back, triple dodging up with your course bell and down with your after bell.

Have a look at Cambridge Surprise Minor; in this method you never dodge with your course or after bell on the front, although the same rules about dodging up with course bell and down with after bell at the back still apply. However, in the part of the long 3-4 places¹¹ below the treble you dodge 3-4 up with your course bell and 3-4 down with your after bell. In the part of the long places above the treble your course bell runs through your *places up*, and your after bell runs through your *places down*. This is beginning to sound a bit complicated, but it is surprising how quickly you can start to assimilate such rules as you gain experience in the method.

5.3 The order in which you pass bells, and how this relates to coursing order

For most methods the coursing order is very useful; it is tempting to say it is useful for all methods, but in some it is more apparent than in others.

¹¹ The long places are called *Cambridge places*

In the first lead of Plain Bob Minor the 2nd passes the other bells in the order:

(1) - 4 - 6 - 5 - 3 - (1) - 4 - 6 - dodge with 5.

In Hereward Bob, it passes them in the order:

(1)-dodge with 4 - pass 6 - pass 5 - (pass 1) - double dodge with 3.

The order is still the same, but it is seen half as quickly as in Plain Bob. In Double Oxford the progress from the front to the back is even slower, and the 2nd takes nearly two leads before it has passed the other four, but it still does so in the order 4-6-5-3. The difference in speed in which the coursing order appears in these three methods is illustrated in figure 13.

In some methods the bells are met in the straightforward coursing order in certain parts of the method, but the order is mixed up in other parts. In Cambridge Surprise, for instance, the coursing order is maintained in that part of the method where you are above the treble, but not below it.

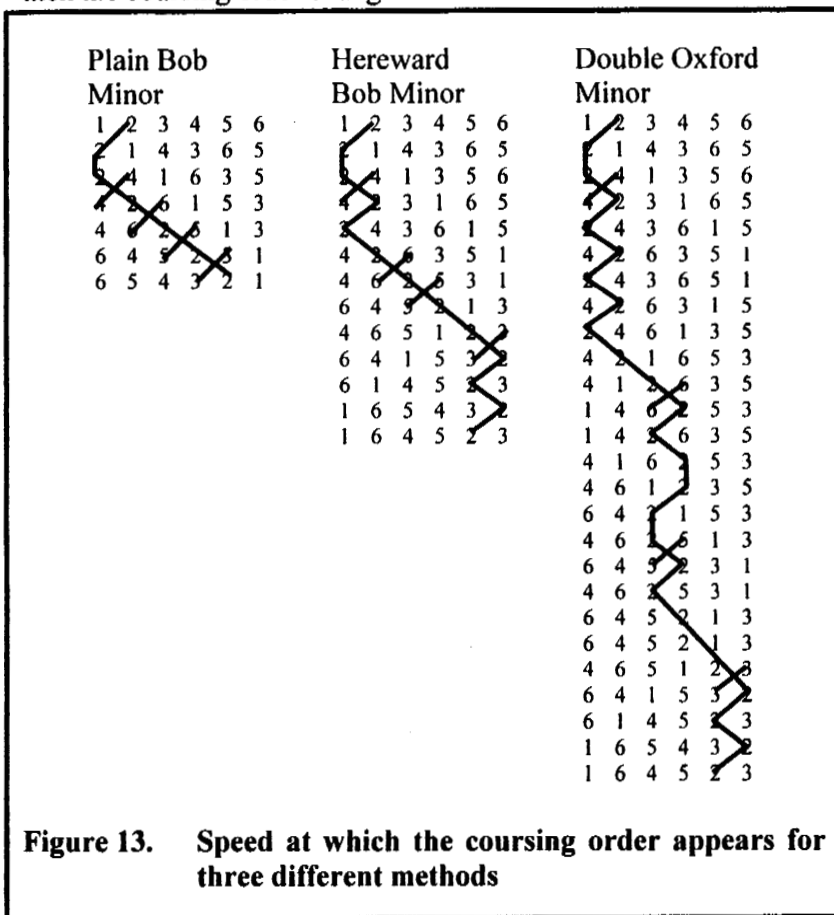
There is a good deal of information available from the coursing order, and conductors use it a lot. However, from the point of view of method learning the trick is to spot where it is helpful, and how, and also where it is not much help. Learning such details, whilst laborious in the beginning, will increase your ability to ring the method well, and with perseverance will become almost second nature.

5.4 Coursing order after a bob or a single

So far we have concentrated on learning signposts for methods by looking at the plain course, and you may wonder how the information about coursing order can be helpful in a touch¹², since the coursing order is changed by bobs and singles.

¹² A *touch* is a piece of method ringing in which calls are made; it contrasts with a plain course (or sometimes people will just say "a course"), which contains no calls.

A bob causes one bell to jump two places in the coursing order. So, for instance, if a bob is called during the plain course of a second's place method, which affects the three bells 2, 3 and 5, then the coursing order changes from 53246 to 32546.



A single causes two bells to swap their positions in the coursing order. So if a single were called instead of the bob described above then the coursing order would change from 53246 to 23546; i.e. 2 and 5 have swapped by two positions (the 3rd is making seconds, and is unaffected by the single).

Following a bob or single the bells continue in the new coursing order until the next call. Different bells are moved in the coursing order depending on at which lead the call is made. There are

many books (e.g. *Conducting and Coursing Order, Standard Methods, The Bob Caller's Companion*) that give details on how to transpose coursing orders. I will content myself here with some tips on how to spot the new coursing order as it applies to you.

You can use the information from your study of where you meet your course and after bell in the plain course to discover the new ones after a call. For instance, suppose you are ringing the 2nd to Hereward, and you know that you dodge 1-2 up, and triple dodge 5-6 down, with your after bell (the 4th) in the plain course. A bob is called and you run in; you discover by ropesight that you now dodge 1-2 up with the 5th - this must mean the 5th is your new after bell. So when you next triple dodge 5-6 down it will be with the 5th (assuming there are no more calls before then).

This may seem a little hit and miss, and to be honest it is. As you gain experience you will have time to work out the new coursing order systematically, but it is at least a start, and will help you develop your method learning skills. I think the point to emphasise is that the course and after bells are the ones to concentrate on. In many methods you meet them so frequently that it is relatively easy to find out who they should be during a touch, and to use that information as a clue for knowing *where to look*.

6. Tricks of the Trade

6.1 Learning methods quickly

New methods become easier to learn the more experience you have because (as mentioned before) you build up a vocabulary of *pieces of work*, and you are able to use similarities with other methods to help remember the new ones.

The foregoing parts are really guidelines intended to encourage you to learn methods very thoroughly, and this is the only way to achieve a confident performance. However, there are some shortcuts and tips that may be of some use. More often than not these serve as additional information, and should only be used in conjunction with the other information you have learned as described above.

6.2 Invent rules to help you remember

Some rules have been given above as examples, and some others are noted for a selection of methods in Appendix A. The rules you work out need to be simple and, above all, obvious to apply. Remembering a lot of complicated rules is difficult, and probably self-defeating. The advantage of simple rules is that they can help to remind you of the whole method if you need to recall it at short notice, and also they can help you find your way through if you are not yet entirely familiar with the method.

The all time favourite rule is probably that for Double Norwich Court Bob Major¹³ - *dodge far, near places*. In principle this, together with very little additional information, is probably enough to ring the method by. The other information you need is that the treble plain hunts, you always double dodge front and back (except with the treble of course), and that if you turn the

¹³ It would seem that there are various versions of this rule, and another more detailed one is given in Appendix A (page 62).

treble from the front or back then you dodge in both 3-4 and 5-6. The *dodge far, near places* rule¹⁴ was described in section 4.2.1. Basically, if you have to do places next, then if you finished the back or front work with a dodge you start the places furthest away with a dodge. But if you finished with a place, then you start places nearby with a place. This is shown in figure 9.

A word of caution is appropriate. Whilst this is all you need to know in principle, many touches of Double Norwich have come to grief because someone got mixed up in the rule, or the treble, or another bell, has made a mistake and made the rules difficult to apply.

Rules should be used to assist your learning as a part of the overall task, not as short cut in order to learn the method less thoroughly.

6.3 Reflecting methods

In part 4 we remarked that there is always a pivot bell in a method, i.e. one place bell that is symmetric about the half lead. The other point of symmetry is where a bell makes second's or last place at the lead end (depending on whether it is a second's place or sixth's/eighth's... place method). You can learn the blue line from one symmetry point to the next and then simply reflect this to learn the other half of the method. For Hereward Minor this means learning from second's place bell to halfway through fourth's place bell, and then ringing the same thing backwards. Although I say *simply* reflect the method, this may not be that simple - it depends how good you are at reflecting the pattern in your mind. If you find it difficult initially, don't despair you may find that it becomes easier to do as you gain experience.

If you *make* the bob, then your next work is a reflection of what you have just done (see figure 4, for example).

¹⁴ The rule was described for Hereward Bob, which is second's place Double Norwich.

6.4 Learning double methods

Double methods have additional symmetry (see Double Oxford for example), so you need only learn one and a quarter leads, invert and reverse the line. You can easily see this by studying the line of a double method, but it is probably better to think of this as a check on what you are doing, rather than to try to ring the method from scratch in this way. The number of double methods is considerably fewer than the total number of methods you are likely to want to learn.

6.5 Using the treble

We looked at learning where you pass the treble, and relating this to your next work, in part 5. However you can also use the position of the treble to tell you what you should be doing, even if you don't actually have to pass it at that particular moment. This is a very helpful clue for ringing methods, and you should try to develop the skill of spotting where the treble is whilst you are ringing a method.

A very good example of the usefulness of spotting the treble is the rule for places or dodges in Kent and Oxford Treble Bob. Looking at the line for Kent, you see that sometimes you dodge in 3-4 up and down, and sometimes you make places in 3-4 instead. The rule is that if the treble is below you when you arrive in 3-4 (i.e. the treble is on the front working in 1-2) then you make places either up or down depending on the direction you are going. If the treble is with you or above you then you do a 3-4 dodge.

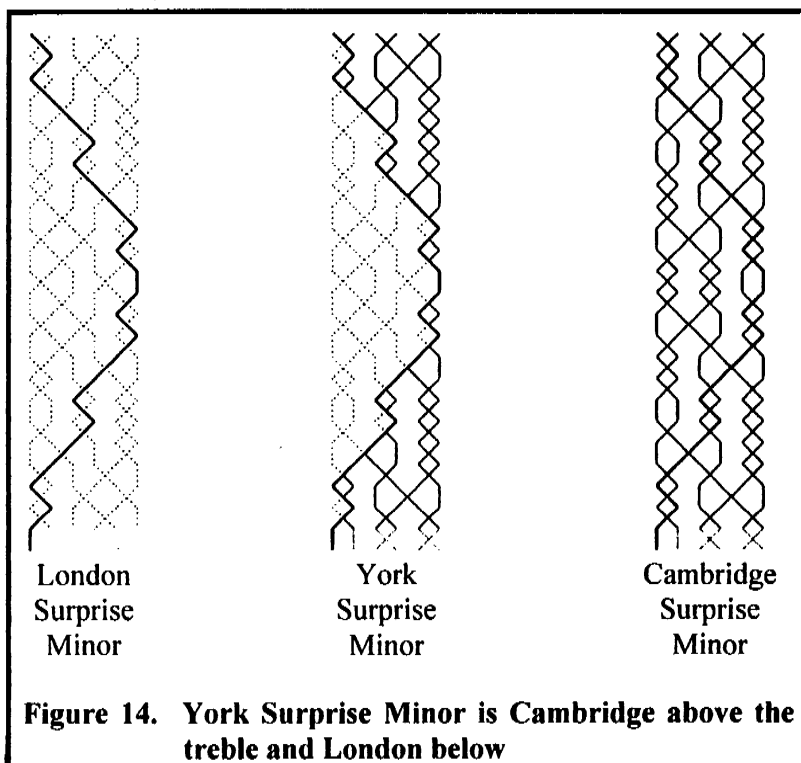
Can you really ring a method entirely by the treble?

The drawback of relying solely on the treble to ring a method is so obvious that it hardly needs stating: the system only works provided the treble does not go wrong.

6.6 Using similarities with other methods

Throughout this booklet I have tried to draw your attention to the similarities between various methods, and this is undoubtedly the most significant skill in terms of developing the ability to learn methods quickly. Recognising fragments of one method within another helps you to piece together the whole in easily remembered bits - easily remembered because you know them already.

With Minor methods, and to some extent with Major and above, you can actually learn new methods by using fairly substantial chunks from other methods, and in particular you can learn a new method by knowing what it is *above and below the treble*. This is illustrated by the following example.



If you examine York Surprise Minor (figure 14) and compare it with Cambridge Surprise Minor, you will notice that the structure above the treble is exactly the same. Similarly, if you now compare it with London Surprise Minor, you will notice that it has the same structure below the treble. York has a different lead end order from both Cambridge and London, because its overall structure is different from both. Yet if you know Cambridge and London thoroughly you can ring York by switching from one method to the other every time you pass the treble, without even having to look at York by itself at all. The keyword here is thoroughly; with practice you will find that this is not too difficult to do, but you must have a good knowledge of the methods you are putting together.

This is a very popular way to ring Minor methods, and although it is not so popular on the higher numbers, nevertheless many of the similarities can assist your memory. For example, of the standard eight Surprise Major methods¹⁵, four have the same work above the treble (Cambridge, Yorkshire, Lincolnshire and Rutland), and Cambridge and Pudsey are the same below the treble.

For Minor methods there is a table of what to ring above and below the treble, called *The Four-Way Table of Minor Methods*, which you may find helpful.

6.7 Watching others

So far I have concentrated largely on the *bookwork* prior to attempting a new method. However, it would be remiss of me not to mention the importance of standing behind other people and watching the method when you are not ringing. No doubt you were advised to “stand behind” when you first learned plain hunt (or even before that), and it is a useful learning activity to continue as you learn new methods. This is a great time to watch for the signposts, since you do not have to worry about ringing the bell at the same time.

¹⁵ The *Standard Eight* Surprise Major are Bristol, Cambridge, Lincolnshire, London, Pudsey, Rutland, Superlative, and Yorkshire.

7. Learning Methods - A Summary

I have tried to illustrate some of the things you can learn in addition to the straightforward *blue line*; I have looked in quite a bit of detail at one or two methods and picked out the various pointers which will help you learn and ring these methods. Some pointers you will probably find are more useful than others. If you study other methods in the same way you will pick out similar pointers and hopefully discover which are the most helpful to you. The important thing is not so much how much information you can remember, but how much you can usefully remember at the speed at which you ring. That is to say you must be able to recall what you have learnt as you need it during the touch. As you become more experienced the amount you are able to recall will increase - but only if you spend sufficient time learning the information in advance.

Essentially the message is this: the more you can notice and learn about a method before you ring it, the better you will be able to ring it.

To do this, you must learn the blue line thoroughly, but you can also: -

Write the method out in different ways:

- * All the rows (i.e. fully)
- * As a grid pattern
- * As individual place bells

and do write it out, don't just look at a diagram

Learn the place bell order, and the individual place bell work. It is worthwhile getting other people to test you on this.

Learn whether pieces of work are at handstroke or backstroke.

Learn where you meet the treble.

Learn where you meet your course and after bells.

Find out where the coursing order is useful in the method.

Learn what other bells are doing around your piece of work - learn this as a picture.

Look for similarities with other, more familiar, methods.

Stand behind others and watch the method if there is an opportunity.

Finally, don't panic if you cannot remember all the information straight away, keep revising it and, with practice, it will begin to stick.

Good Luck

Bibliography

The books listed will all be found useful for giving more detail about certain aspects discussed in the foregoing text. All these books are advertised from time to time in *The Ringing World*.

The following books are available from Central Council Publications:

Method Construction - An Introduction - Wilfrid F Moreton (1996)

Collection of Rung Surprise Delight, Treble Bob and Alliance Methods in place notation (1992)

Central Council Handbook (1978)

Collection of Plain Minor Methods - Methods Committee (1988)

A Tutors Handbook - Wilfrid F Moreton and Norman Chaddock (1995)

Doubles and Minor for Beginners - William Butler (1983)

Triples and Major for Beginners - William Butler (1986)

The Rules and Decisions of the Council - Administrative Committee (1995)

Understanding Place Notation - R G T Morris

The Tower Handbook - John Harrison (1997)

The following book is available from John Longridge

Conducting and Coursing Order - John Longridge

The following books are available from Christopher Groome

Diagrams - Jasper and William Snowdon

Standard Methods - Robert B Smith (1980)

The following book is available from Freda Willgress

Change Ringing - Wilfrid G Wilson (1989)

The following books are available from Sue Coleman

The Method Ringer's Companion - Steve Coleman (1995)

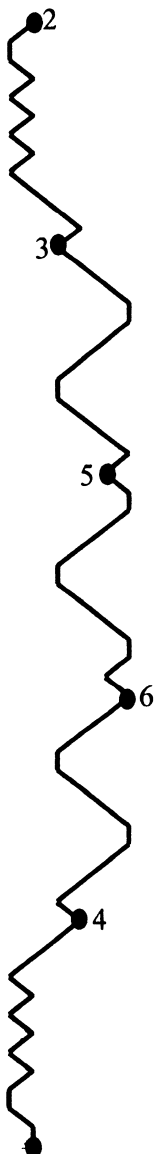
The Bob Caller's Companion - Steve Coleman (1996)

Appendix A

Methods discussed in the text

Method:

Line



St. Clement's College Bob Minor

Type:

Second's place method
(5th is pivot bell)

Lead end order: 2-3-5-6-4

Work

First lead

2^{nds} place bell: Lead - 3 pull 123456
dodge in 1-2 up - dodge 3-4 up, 214365
become 3^{nds} place bell. 241635

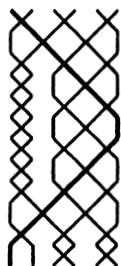
The dodges in 1-2 up are with 426153
your after bell, you may be able 246513
to notice the treble strike over 425631
you (when you are in 2^{nds} place) 245361
after the last dodge. 423516

3^{nds} place bell: Hunt to the back - 243156
lie behind - hunt down and make 421365
third's place - hunt up and dodge 412635
5-6 up, become 5^{ths} place bell. 146253

The treble turns you from the 142635
back. The two blows in 3^{nds}
place are handstroke followed by
backstroke, and are rung over the
bells dodging on the front; these
are the bell you left behind on
the front and the one you dodged
3-4 up with. You follow bells in
fourth's, fifth's and sixth's place
in a pattern of plain hunt on 4.

4^{ths} place bell: Straight in to a 3 pull dodge
in 1-2 down - lead - make seconds, become
2^{nds} place bell.

The 3-pull dodge is with your course bell.
The treble turns you from the lead.



5th place bell: Lie behind - hunt down to make third's place - hunt up - lie behind - dodge 5-6 down, become 6th place bell.

You are the pivot bell. You pass the bells in the same order hunting down and up

6th place bell: Hunt down - make 3rds place - hunt up - lie behind - hunt down - dodge 3-4 down, become 4ths place bell. The hunting is like plain hunt on 4. The two blows in third's place are made handstroke followed by backstroke, and the first blow is over your after bell. You turn the treble from the back.

Rules: The two bells on the front can only be separated by the treble, and there are dodges in 3-4 and 5-6 only when the treble leads. You dodge 3-4 down (to go onto the front) after turning the treble from the back. Always make thirds and go back up if the treble is above you. If a bob is called after you have finished all the front work, you make it and repeat the whole of the front work.

Hints: Try to learn where you meet the treble, since this will help you know when to dodge and go through to the front. Learn to make a mental note of which pair of bells is dodging on the front at each new lead.

The method looks like plain hunt on 4 in positions 3,4,5,6 with two bells left to dodge on the front, once the treble starts from third's place (you can see this from the grid pattern).

Method: Double Oxford Minor

Type:

Second's place method (5th is pivot bell), this method is a double method.

Lead end order: 2-3-5-6-4



Work

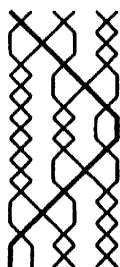
First lead

<u>2^{nds} place bell:</u> Lead - 3 pull dodge	123456
in 1-2 up - dodge 3-4 up, become	214365
<u>3^{rds} place bell.</u>	241356
The dodges in 1-2 up are with your	423165
after bell, you may be able to notice	243615
the treble strike over you (when you	426351
are in 2 ^{nds} place) after the last	243651
dodge. This is exactly the same as	426315
for St. Clement's College Bob	246135
Minor.	421653
<u>3^{rds} place bell:</u> 3-4 places up -	412635
double dodge 5-6 up, become 5 th	146253
place bell.	142635

The 3-4 places consist of 'dodge - fourth's place - third's place - dodge', although you can see that the place bell starts during the dodge. The treble always runs through the middle of the places. The dodges in 5-6 up are with your course bell

4th place bell: Straight in to a 3 pull dodge in 1-2 down - lead - make seconds, become 2^{nds} place bell.

The 3-pull dodge is with your course bell. The treble turns you from the lead. This is exactly the same as for St. Clement's College Bob Minor.



5ths place bell: Double dodge 5-6 up - lie behind - make fifth's place - lie behind - double dodge 5-6 down, become 6th place bell.

The dodges up are with you course bell, the dodges down with your after bell. Fifth's place is made below the treble, the bells which dodge beneath you at the half lead are your after and course bells.

6th place bell: Dodge 5-6 down - 3-4 places down, become 4th place bell at the dodge at the end of the places.

This is the opposite of 3rds place bell. The 5-6 down dodge is with your after bell. The treble runs through the middle of the places.

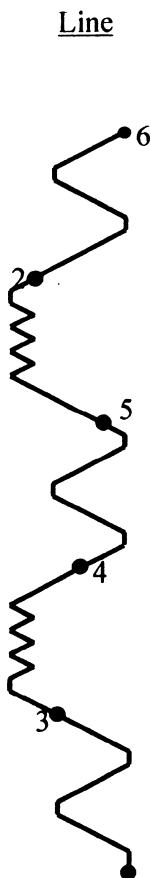
Rules: The bells dodging on the front and the bells dodging at the back can only be separated by the treble. The treble always runs through the middle of the 3-4 places. You can never plain hunt more than 4 places at a time.

Hints: Although you should learn the place bells, also think of the method as complete pieces of work: it is some long work on the front, some places in 3-4 and some long work at the back. The bell you dodge with at either end of your 3-4 places is just finishing or just starting the 3-4 places. As you progress from the front to the back and then from the back to the front you actually pass bells in coursing order; however, you move comparatively slowly from one new bell to the next. The work on the front is exactly the same as for St. Clement's College Bob, and the work at the back is this same work upside-down. Learn to spot the treble coming to you at the front and the back: this indicates when either to make a place or move on.

Method: College Single Bob Minor

Type: Sixth's place method (5th is pivot bell)

Lead end order: 2-5-4-3-6



Work

2^{nds} place bell: Lead - 3 pull dodge

in 1-2 up - plain hunt to become

5ths place bell. The dodges in 1-2

up are with your after bell, you may

be able to notice the treble strike

over you (when you are in 2^{nds}

place) after the last dodge

3^{rds} place bell: Hunt to the back - lie

behind - hunt down and make

third's place - hunt up and lie

behind to become 6ths place bell.

The treble turns you from the back.

The two blows in third's place are

handstroke followed by backstroke,

and are rung over the bells dodging

on the front; these are the bell you

passed in third's and fourth's place

after leaving the front. You follow

bells in fourth's, fifth's and sixth's

place in a pattern of plain hunt on 4.

4ths place bell: Straight in to a 3-pull dodge in 1-

2 down - lead - hunt out to become 3^{rds} place

bell.

The 3-pull dodge is with your course bell. The

treble turns you from the lead.

5ths place bell: Lie behind - hunt down to make third's place - hunt

up - lie behind - hunt down to become 4ths place bell.

You are the pivot bell. You pass the bells in the same order hunting down and up.

First lead

123456

214365

241635

426153

246513

425631

245361

423516

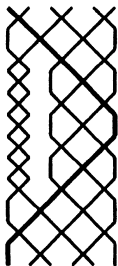
243156

421365

412635

146253

164523



6th place bell: Hunt down - make third's place - hunt up - lie behind - hunt down - hunt down to become 2nds place bell.

The hunting is like plain hunt on 4. The two blows in 3rds place are made handstroke followed by backstroke, and the first blow is over your after bell. You turn the treble from the back.

Rules: This method is sixth's place St. Clement's. The two bells on the front can only be separated by the treble. The method looks like plain hunt on 4 in positions 3,4,5,6 with two bells left to dodge on the front, once the treble starts from third's place (you can see this from the grid pattern). Always make thirds and go back up if the treble is above you. If a bob is called after you have finished all the front work, you make it and repeat the whole of the front work.

Hints: Plain hunt in the back four places and only go to the front if the treble is below you when you strike in third's place. Learn to make a mental note of which pair of bells is dodging on the front at each new lead.

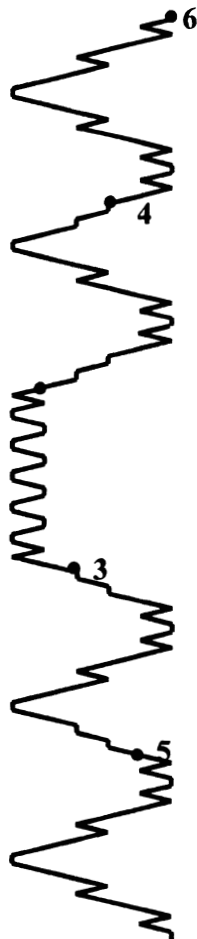
Method: Kent Treble Bob Minor

Line

Type:

Sixth's place method, treble bob type (2nd is the pivot bell)

Lead end order: 2-3-5-6-4



Work

2nds place bell: Dodge 1-2 down (with treble) - lead - make second's - lead - make second's - lead - make second's - lead - make second's - lead - dodge 1-2 up (with treble) - become 3rds place bell.

This work is known as the Kent 'slow', you make seconds place over each bell in turn, and they arrive in the coursing order. You only dodge with the treble.

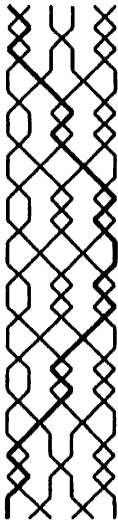
3rds place bell: Make third's place - make fourth's place - treble bob in 5-6 - 3-4 down - lead - make third's place - make 4ths place - become 5ths place bell.

The places are called 'Kent places', and consist of a place in third's (backstroke then handstroke) followed by a place in fourth's (backstroke then handstroke).

Notice that 4ths place is made with both blows over the same bell; third's place is made over 'after bell, treble' the first time, 'treble, after bell' the second time. Often people will refer to the place work as 'places out'. The dodge in 5-6 down is with the treble. The work '5-6 up - lie behind - 5-6 down' is often referred to as treble bob at the back (or in 5-6).

First lead

123456
213465
124356
214365
241635
426153
421635
246153
264513
625431
624513
265431
256341
523614
526341
253614
235164
321546
325164
231546
213456
123465
214356
124365
142635



4th place bell: Make fourth's place - make third's place - lead - 3-4 up - treble bob in 5-6 - make fourth's place - make third's place - become 2nds place bell.

This is the opposite of 3rds place bell. Notice fourth's place is made over the same bell, third's place is made over 'course bell, treble' the first time and 'treble, course bell' the second time. The places are all backstroke followed by handstroke (i.e. Kent places again but this time places in). The dodge in 5-6 up is with the treble.

5th place bell: Treble bob work in 5-6 - 3-4 down - lead - 3-4 up (with the treble) - dodge 5-6 up - lie behind - become 6ths place bell.

Notice that at the end of the lead you are part way through a treble bob at the back. This place bell basically rings treble bob hunting, but there are no dodges on the front.

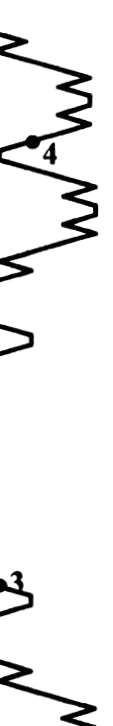
6th place bell: Dodge 5-6 down - 3-4 down - lead - 3-4 up - treble bob work in 5-6 - become 4ths place bell.

This is the opposite of 5ths place bell.

Rules: Ring treble bob hunting in 3-4, 5-6, but if the treble is below you when you come to 3-4 then make places instead. On the front only ever dodge with the treble.

Hints: This method can be considered easier without the complication of learning place bells; just use the above rule. The bells move in coursing order throughout (notice how they arrive at the back and front), but the treble takes the place of the bell that is doing the slow work during that lead. After doing the slow work you make places out the next two times. You make places in twice before doing the slow work. Learn to spot the treble, and also where you pass and meet the treble throughout the method.

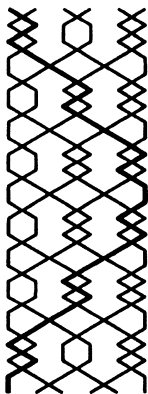
Line	Type:	Sixth's place method (2 nd is pivot bell).
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Lead end order: 6-4-2-3-5

<u>Work</u>	<u>First lead</u>
<u>2^{nds} place bell:</u> Ring the 'Kent' slow. Become 3 ^{rds} place bell.	123456 214365
<u>3^{rds} place bell:</u> Make fourth's (right place: hand then back) – lead – dodge 3-4 up – dodge 5-6 up – lie behind – dodge 5-6 down – make third's and hunt up to 5 th place bell.	124356 213465 231645 326154 321645
<u>4th place bell:</u> Make third's – hunt up – 'treble bob' 5-6 – 3-4 down – lead – make 4ths and down to 2 ^{nds} place bell.	236154 263514 625341 623514 265341 256431 524613 526431 254613 245163 421536 425163 241536 214356 123465 213456 124365 142635
Note that the dodge – lie – dodge work is sometimes called 'treble bob' at the back.	
<u>5th place bell:</u> 'Treble bob' behind – 3-4 down – lead – 3-4 up (with the treble) – dodge 5-6 up – lie behind – become 6 th place bell.	
<u>6th place bell:</u> Dodge 5-6 down – dodge 3-4 down (with the treble) – lead – 3-4 up – treble bob behind – hunt down to 4ths place bell.	

Rules: Ring treble bob hunting in 3-4, 5-6, but if the treble is below you when you come to 3-4 then make places instead. On the front only ever dodge with the treble.



Hints: This method is very similar to Kent Treble Bob, but with some important differences. The first obvious difference is the place in 3-4 when the treble is on the front. The 'Oxford' places comprise a single place made right in either third's or fourth's. The direction changes after the place is made – either third's and back out to the back, or fourth's and back in to the front.

Instead of dodging with the treble in 5-6 up before the slow and 5-6 down after the slow, these are reversed: dodge with treble in 5-6 up after the slow, and 5-6 down before the slow.

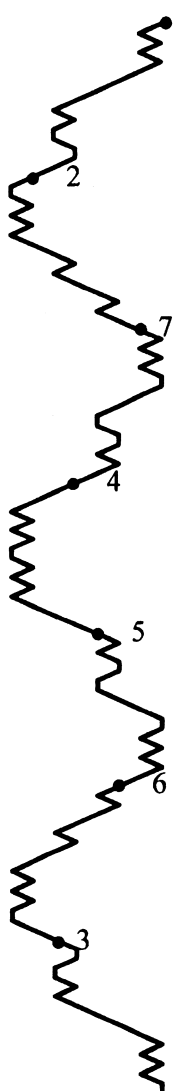
In terms of the coursing order, two bells are swapped over (those who have made the Oxford places). Thus for the slow bell, the order in which the bells arrive at the front has the first and last swapped over. Also the bells only dodge with course and after bell at the back when the treble is on the front.

Method:
Line

Double Norwich Court Bob Major

Type:

Eighth's place method, 4th is pivot bell.



Lead end order: 2-7-4-5-6-3-8

Work

2^{nds} place bell: Lead – double dodge 1-2 up – 3-4 up – pass the treble – 5-6 up become 7th place bell.

3^{rds} place bell: make fourth's – make third's (note the treble runs through these places) – dodge 3-4 up – pass the treble in seventh's place – double dodge 7-8 up – make eighth's, become 8th place bell.

4th place bell: straight in to double dodge 1-2 down – lead – double dodge 1-2 up – out to become 5th place bell.

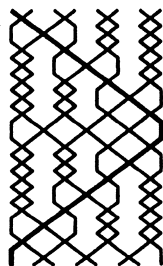
5th place bell: dodge 5-6 up, make sixth's – make fifth's (note that the treble runs through these places) – turn the treble from the back – lie behind and double dodge 7-8 down. Hunt down to become 6th place bell.

6th place bell: Dodge 5-6 down – pass the treble – dodge 3-4 down – double dodge 1-2 down – lead. Treble turns you from the front – hunt out to become 3^{rds} place bell.

7th place bell: Double dodge 7-8 up – lie behind – treble turns you from the back – make fifth's – makes sixth's (treble runs through these places) – dodge 5-6 down – hunt down to become 4th place bell.

First lead

12345678
21436587
24135678
42316587
24361578
42635187
24365817
42638571
46283751
64827315
46287135
64821753
46812735
64187253
61482735
16847253
18674523



8th place bell: Double dodge 7-8 down – hunt down – dodge 3-4 down – make third's – make fourth's (treble runs through these places) – hunt down to become 2nds place bell.

Rules: Always dodge twice on the front or the back, except when you turn the treble, or the treble turns you.

If you turn the treble from the front or back then either lead or lie behind, and do two dodges with your after bell; you then become the 'treble bob bell'.

The treble bob bell dodges in both 3-4 and 5-6 passing the treble in 4-5 positions. Depending on the direction, the work after being treble bob bell is two dodges either at front or back, then lead or lie, and the treble turns you.

If you leave the front or the back after a dodge, then the next work is a dodge. If you leave the front or the back after a place, then the next work is a place.

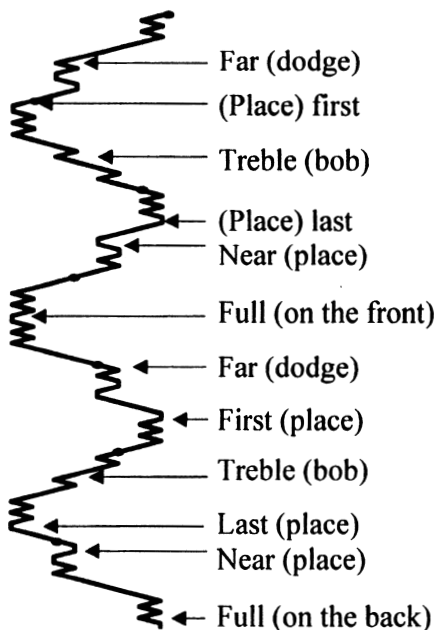
Hints: The coursing order is very apparent in DNCBM, which assists with the ropesight. Many people ring DNCBM simply by remembering the rules, but this can cause problems if you get lost, or someone else goes wrong. It is best to learn the rules, and the blue line and the place bells.

The method structure is helpful for remembering what to do, and what is going on around you. At each cross section (i.e. as the treble goes from 2 to 3, from 4 to 5, and from 6 to 7) a pair of bells make places close by so as to box the treble. The other two pairs of bells dodge.

Bobs and singles

	46812735	The bobs and singles are		46812735
"Bob"	64187235	made in sixth's place, as	"Single"	64187235
	61487235	shown. If you are at the		61487235
-	16847235	back when a call is made	S	16847235
	18674235	the dodging continues		18674235
	81762435	until the treble splits the		81762435
	87164235	bells at the back. The bell		87164235
	78612435	that makes sixth's at the		78612435
		bob or single is the treble		
		bob bell up – it makes		
		sixth's and becomes the		
		treble bob bell down.		

Alternative rule: Some people use a rather longer rule by which to remember DNCBM. This basically covers all the pieces of work as you go through the method. The rule is memorised as 'Far, first, treble, last, near, full, far, first, treble, last, near, full.' This is best appreciated from the diagram



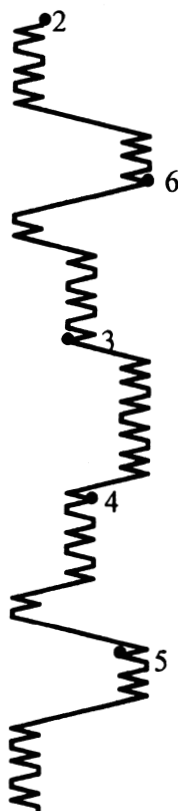
Method: Cambridge Surprise Minor

Line

Type:

Second's place Surprise
Minor (3rd is pivot bell)

Lead end order: 2-6-3-4-5



Work

2^{nds} place bell: Dodge – lead – second's – dodge – lead – dodge (Cambridge front work) – single and double behind – become 6th place bell.

3^{rds} place bell: Double and single (with treble) behind – make fifth's – single (with treble) and double behind – dodge 3-4 down – become 4th place bell.

4th place bell: third's – fourth's – dodge – third's – fourth's – dodge – dodge (1-2 down) and lead – out to dodge 5-6 up – become 5th place bell.

5th place bell: Opposite of 2^{nds} place bell.

6th place bell: Opposite of 4th place bell.

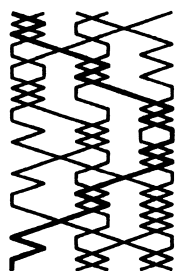
Note that the work in 5-6 for 3^{rds} place bell is called 'Cambridge back work', and the long places in 3-4 are called 'Cambridge places'.

First lead

123456
214365
124635
216453
261435
624153
621435
264153
624513
265431
256413
524631
256431
524613
542631
456213
546123
451632
456123
541632
514623
156432
516342
153624
156342

Rules: Dodge with your after bell at the end of 3-4 places down, and course bell at the start of 3-4 places up.

The double dodge in 5-6 comes closest to the Cambridge slow and the single furthest.



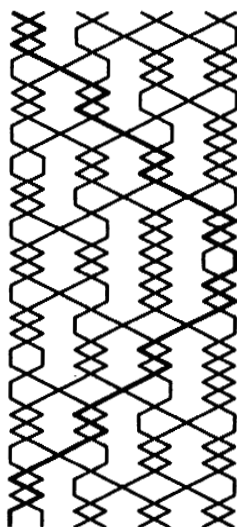
Hints: All the dodges in each set of places go the same way, and the middle dodge is with the treble (i.e. in 3-4 places down, all three dodges are 3-4 down). The long front work is the 'Cambridge front work' or sometimes the 'Cambridge slow'.

To know whether to do lead and dodge or dodge and lead, remember that the lead comes closest to the treble's work on the front. Alternatively, the dodge is closest to your 3-4 places.

Coursing pairs are together at the back, but not on the front.

Method: Yorkshire Surprise Major

Line	Type:	Second's place method (3 rd is pivot bell)
	Lead end order:	2-6-7-3-4-8-5
	Work	First lead
	<u>2^{nds} place bell:</u>	Dodge – lead – 12345678
	dodge – 3-4 up – triple dodge 5-6 up	21436587
	– double and single behind – dodge	12463857
	5-6 down – become 6 th s place bell.	21648375
	<u>3rds place bell:</u>	Dodge 5-6 up – 26143857
	double and single behind (single is	62418375
	with the treble) – make seventh's	26148735
	place below the treble – single (with	62417853
	treble) and double behind – 5-6	64271835
	down – 3-4 down – become 4 th s	46728153
	place bell.	46271835
	<u>4ths place bell:</u>	third's – fourth's – 64728153
	dodge (with treble) – lead and	64875231
	dodge – Yorkshire places 3-4 up –	68472513
	treble bob behind – become 8 th s	86745231
	place bell.	68472531
	<u>5ths place bell:</u>	Opposite of 2 ^{nds} place 86745213
	bell.	87642531
	<u>6ths place bell:</u>	Straight down to 78465213
	Cambridge front work – Yorkshire	87456123
	places 5-6 – dodge 7-8 – become	78541632
	7 th s place bell.	78456123
	<u>7ths place bell:</u>	Opposite of 4 th s place 87541632
	bell.	85714623
	<u>8ths place bell:</u>	Opposite of 6 th s place 58176432
	bell.	85716342
	Rules:	Only dodge with your course 58173624
	or after bell at the front or back.	151738264
	Pass the bells in coursing order,	except when ringing 2 ^{nds} or 5 th s 15372846
	place bell, when the bells come in	coursing order, but swapped over in 15738264
	pairs.	



Hints: In the internal positions, dodge if the bell to dodge with is the treble, or a bell other than your course or after bell. If it is either your course or after bell, then run through to the next dodging position.

You can think of the long front work as Yorkshire places with a lead and dodge, or a dodge and lead added on. The places can then be coupled as pairs within particular lead: 1-2 places go with 5-6 places, and 3-4 places go with 3-4 places. This hint becomes more apparent and useful on higher numbers.

Appendix B

Some notes on method structure and the definition of a regular method

This appendix is a condensed explanation of some aspects of method structure. *Method Construction - An Introduction* explains the various rules in much greater detail.

Lead heads, lead ends, half leads and pivot bells

Throughout the main text I have used the term lead end to refer to the treble's backstroke lead (see note 8); however, in this appendix the terms 'lead head' and 'lead end' are used within their strict definitions. We are dealing here with method theory specifically. Figure B1 defines the relevant terms.

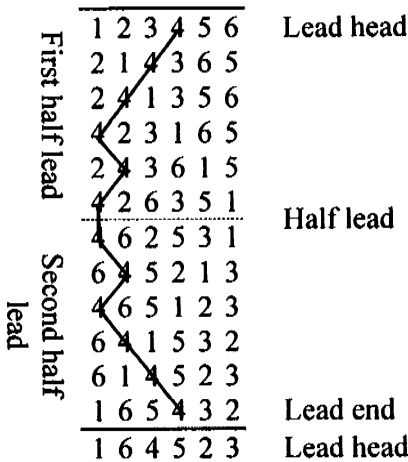


Figure B1 Hereward Bob Minor

The whole of a method in which the treble has a fixed path (e.g. plain hunt or treble bob) is defined by the structure of the first half lead (treble travels from position 1 to the last position) and the places made at the half lead and full lead. Figure B1 is Hereward Bob Minor; at the half lead the treble and one other bell (the 4th) lie still – 'make a place'. All the other bells cross over. The second half lead is the mirror image of the first, so that at the lead end (handstroke) the bells ring in the order 165432. The treble

and the 4th have returned to their original positions (first and fourth's place), but all the others have swapped with another bell; actually the bell they swapped with at the half lead. Thus the 2 and the 6 have changed places and the 3 and the 5 have changed places. At the full lead the treble and one other bell lie still and all the other pairs swap over. In this case the 6 lies still in second's place and the 4 and 5, and 2 and 3 swap in 3-4 and 5-6 respectively.

The lead end (i.e. the order in which the bells ring at the treble's handstroke lead) is defined by which bell lies still with the treble at the half lead, and which pairs are forced to swap over.

The bell that lies still at the half lead is called the *pivot bell*, and it should be obvious that the path of this bell is symmetric within the lead. In the example it is the 4th and the path is drawn in.

The lead head is defined by which bell lies still with the treble when it leads.

Having generated the first lead of the method, the remaining leads are generated by repeating the same process four times. If you check the five lead heads for the plain course, you will find that all the bells (treble excluded of course) occupy each of the five available positions only once. This is a requirement that all methods must satisfy; if they do not then a plain course cannot be generated.

Methods with similar structures

Suppose in the example above we choose the bell in fifth's at the half lead (i.e. the 5th) as the pivot bell; then the method generated is as shown in figure B2. This time the lead end is 146253, and depending on whether the method is chosen to be a second's place (as shown) or sixth's place method, the resulting lead head is either 142635 or 164523 respectively. The second's place method is called Double Oxford Bob, and the sixth's place method is called London Bob.

First half lead	1 2 3 4 5 6	Lead head
	2 1 4 3 6 5	
	2 4 1 3 5 6	
	4 2 3 1 6 5	
	2 4 3 6 1 5	
	4 2 6 3 5 1	
Second half lead	2 4 3 6 5 1	Half lead
	4 2 6 3 1 5	
	2 4 6 1 3 5	
	4 2 1 6 5 3	
	4 1 2 6 3 5	
	1 4 6 2 5 3	Lead end
	1 4 2 6 3 5	Lead head

Figure B2 Double Oxford Bob Minor

Order of the lead heads

If you write out the lead heads for these three methods you get:

Hereward	Double Oxford	London Bob
64523	42635	64523
35264	64523	35264
42635	56342	42635
56342	35264	56342
23456	23456	23456

These are the same as for Plain Bob, but the lead head at the end of the first lead of Hereward is the same as the lead head at the end of the third lead of Plain Bob.

Requirements of regular methods

One of the requirements of a regular method is that it contains the same lead heads as Plain Bob. Another is that a place is not made in the penultimate position (i.e. fifths on six bells) except at the half lead when the treble is at the back.

Taking the Hereward Bob example above, if the pivot position was chosen as third's place then the lead end is 145236 (you can easily verify this); the only method which can be allowed from here requires second's place to be made at the full lead, giving a

lead head of 142563. This is not a Plain Bob lead head, although a method can still be generated. This method is called Stanstead Bob, and it is irregular. From the same basic structure we have generated four methods (and there is also a sixth's place version of Hereward) as shown in table B1¹.

Pivot position	1st	3rds	5ths
Second's place at full lead	Hereward	Standstead	Double Oxford
Sixth's place at full lead	Double Court	No Method	London

Table B1: Example of the relationship between methods

You may like to consider why it is that the pivot position cannot be second's place or fourth's place. It is the same reason that only second's, fourth's or sixth's place can be made at the full lead.

In order to obtain the lead ends suitable for regular methods the correct pairs of bells must be swapped at the half lead; these can be determined quite simply. If you write out the coursing order (53246) in a circle and draw a line from the pivot bell, to divide the circle in two, the relevant pairs appear on opposite sides of the line (see figure B3). Thus if the 5 is pivot bell the pairs which swap at the half lead must be 6 with 3, and 4 with 2 if the method is to be regular, and if the 3 is the pivot bell then the swapping pairs are 2 with 5, and 4 with 6, etc. Stanstead Bob cannot be regular because when the 6 lies still at the half lead the pairs are 4 and 2, and 5 and 3, instead of 4 and 5, and 2 and 3 as are required to generate the Plain Bob lead heads.

Some combinations of pivot bell and structure at the lead end are not allowed, because these result in rounds at the end of the first lead (figure B3).

¹ For Stanstead, but not Hereward, a true method can be generated by making 4th's place at the lead end; the method is called Double College and it is exactly the same as ringing a bob course (i.e. bob every lead) in Stanstead, so it is not really a new method at all.

Naming conventions for methods

The naming of methods (e.g. Bob, Surprise, Delight etc.) is determined by the treble's path and the internal structure (see *The Rules and Decisions of the Council* for all the conditions and the naming convention).

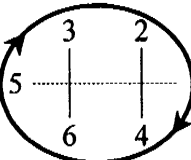
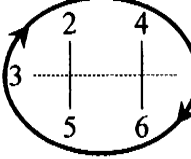
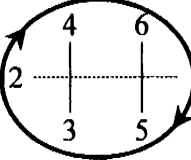
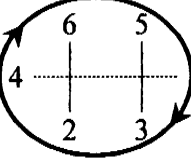
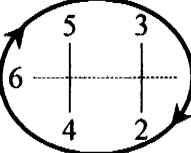
	First lead end	Resulting lead head	
		2 ^{nds} place method	6 ^{ths} place method
	46253	42635	64523
	53624	56342	35264
	24365	Not allowed	42635
	65432	64523	56342
	32546	35264	Not allowed

Figure B3. Swapping pairs for regular methods



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