

# Beyond Treble Bob on Handbells

## 04: Securely Ringing the harder methods

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### Making the ringing more secure.

The ability to define a series of double places, and to put ones bells in those places is, metaphorically, the grit in the oyster which produces the pearl". But what more can we learn about a method that will increase our confidence and make more certain that we can ring the method, and also to survive our own trips, other people's trips, and variations in rhythm and speed.

**To become secure and confident in ringing the complex methods, the detail of the method lead being rung needs to be given a context.**

There are at least two known approaches:

#### Double line overview

The overview is generated from a broad understanding of the whole course for a pair of bells. This is visible even in Plain Bob Minor where 5-6 pair spend 4 leads coursing 1 apart, and one lead 3 apart, the central bell of the 3 being the treble. A further classic example of Plain Course structure is in St Clements C.B. Minor where:

- 3-4 spend 4 leads with 1 bell in the frontwork, and one lead where both are hunting in 3rds – 6ths.
- 5-6 spend 3 leads in the frontwork, the central lead having both bells dodging together.

A similar broad-brush description can be created for most method-pairs.

Having the high level structure in the back of your mind gives re-assurance when "hiccups" occur.

#### Double Place Bell sequences

We do not focus on the double place bell sequence for Plain Bob Minor, because the method is fluid, and the rules and dodging patterns are more important. Place bells in Plain Bob Minor however, are a good guide for the learner to cope with the impact of calls, by picking out the immediate hunting pattern from the space between the place bells.

Double Place-bell sequences become more valuable as the methods become more complex, they work strongly as a lead-end to lead-end reference point.

#### Double Place Bells for Cambridge, Superlative and Yorkshire S Major

3-4: 3&4, 4&8, 8&5, 5&2, 2&6, 6&7, 7&3, 3&4

(NB: easily derived from the single place bell sequence)

5-6: 5&6, 2&7, 6&3, 7&4, 3&8, 4&5, 8&2, 5&6

7-8: 7&8, 3&5, 2&4, 6&8, 5&7, 2&3, 4&6, 7&8

The value in Double Place Bells is gained from being aware of reaching the lead end, and making a conscious note of the places reached at the lead end. Should the rhythm or concentration break during the lead, the mental note of place bells can be helpful.

Further value can be derived from the lead ends by reference to Plain Bob. The dodging work for each of the 21 lead-end pairs is identical for all right place regular Major Methods.

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E.g. In the Plain Course, for 3-4, when 3 dodges 3-4 down, 4 dodges 7-8 down, the bells are 3 apart and 2 is the inside course bell dodging 5-6 down. (Places reached: 4&8)

### **Staging points:**

A staging point is a piece of the work that is very familiar. All pairs have a point at which they are together at the half lead, and the work is symmetrical about that point. That lead is often a staging post. (E.g. 3-4 pair in Yorkshire has the triple dodge together in 5-6 as a staging post).

### **Using staging points**

Because the work of the lead reflects around the half lead dodge, the second half is more assured. Just ring it relaxed, rather than concentrating like mad, this helps to avoid mental tiredness, the bane of a handbell ringer's life.

Using staging points to look ahead, helps to give confidence in dealing with what's coming up.

### **What are the critical factors for enjoyable, secure ringing?**

There is no one critical factor, and the significance of the factors varies from ringer to ringer.

However, the most obvious point is that method knowledge needs to be thoroughly assimilated to the extent that the ringer knows that they know the method well enough to be confident. This comes from practice, practice, practice. 1,000 courses of a method is not too many.