

LEARNING TO RING

**THE SKILLS THAT UNDERPIN BELL
CONTROL; AND METHOD THEORY**

THE NEW RINGER'S BOOK

BY JOHN HARRISON AND CATHERINE LEWIS

LEARNING TO RING

**THE SKILLS THAT UNDERPIN BELL
CONTROL; AND METHOD THEORY**

THE NEW RINGER'S BOOK

BY JOHN HARRISON AND CATHERINE LEWIS

<https://shop.cccbr.org.uk/product/the-new-ringers-book/>

LEARNING TO RING

**THE SKILLS THAT UNDERPIN BELL
CONTROL; AND METHOD THEORY**

LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

ROPE HANDLING AND BELL CONTROL

LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point

- ▶ combining backstroke and handstroke

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
 - ▶ arms reach as high and as low as is comfortably possible
 - ▶ hands end up where they need to be when you combine the backstroke and handstroke
 - ▶ knowledge of what the balance point feels like
 - ▶ hearing the strike point
 - ▶ recognising the relationship between your hand movement and the strike point
-
- ▶ combining backstroke and handstroke
 - ▶ recognising that handstroke control and backstroke control are separate

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
 - ▶ arms reach as high and as low as is comfortably possible
 - ▶ hands end up where they need to be when you combine the backstroke and handstroke
 - ▶ knowledge of what the balance point feels like
 - ▶ hearing the strike point
 - ▶ recognising the relationship between your hand movement and the strike point
-
- ▶ combining backstroke and handstroke
 - ▶ recognising that handstroke control and backstroke control are separate
 - ▶ being able to stop the bell on the balance, and then set it, at either stroke

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point

- ▶ combining backstroke and handstroke
- ▶ recognising that handstroke control and backstroke control are separate
- ▶ being able to stop the bell on the balance, and then set it, at either stroke
- ▶ ringing at different speeds and 'rounds rhythm'

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point

- ▶ combining backstroke and handstroke
- ▶ recognising that handstroke control and backstroke control are separate
- ▶ being able to stop the bell on the balance, and then set it, at either stroke
- ▶ ringing at different speeds and 'rounds rhythm'
- ▶ raising and lowering

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point

- ▶ combining backstroke and handstroke
- ▶ recognising that handstroke control and backstroke control are separate
- ▶ being able to stop the bell on the balance, and then set it, at either stroke
- ▶ ringing at different speeds and 'rounds rhythm'
- ▶ raising and lowering

ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point

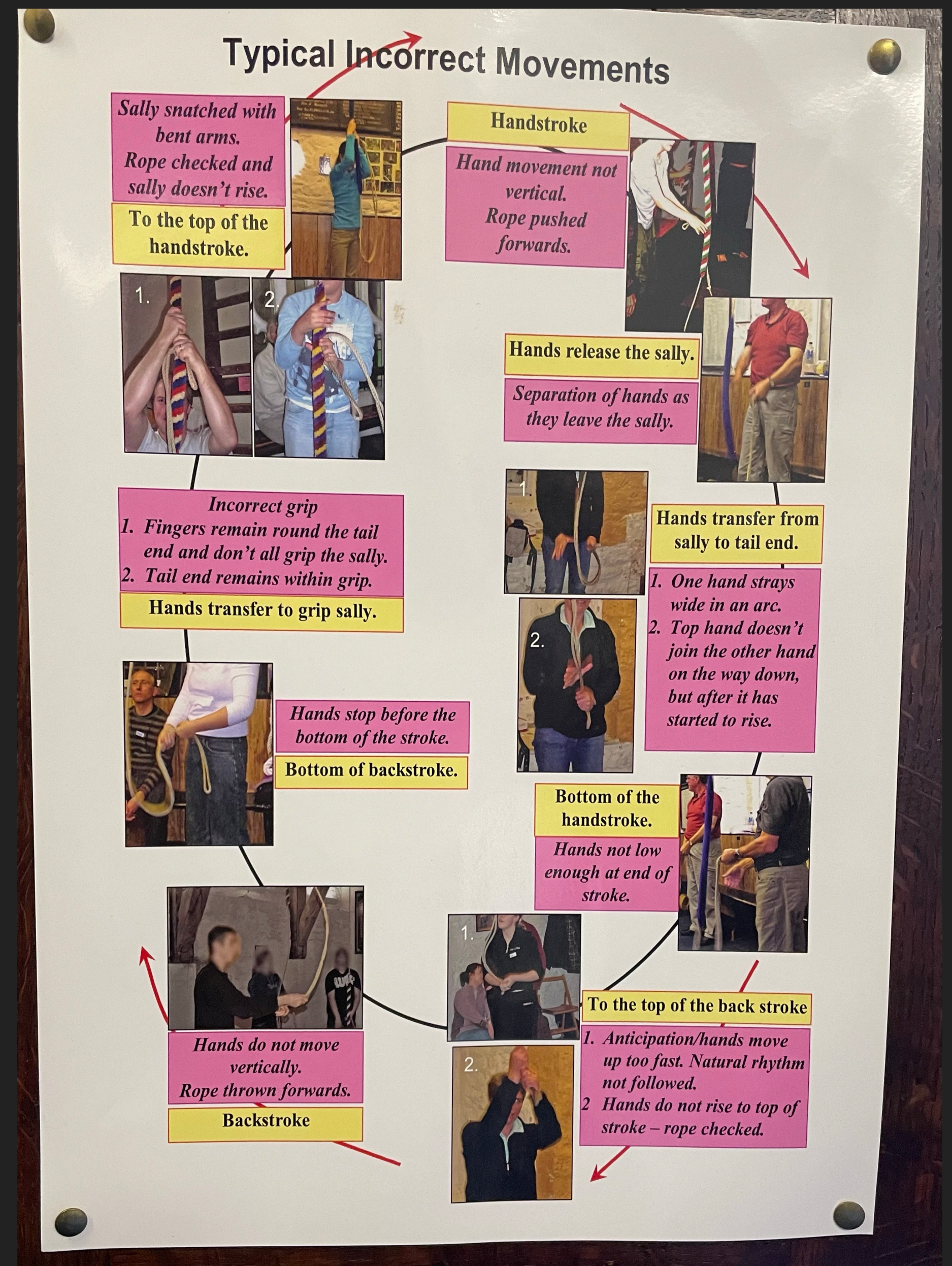
- ▶ combining backstroke and handstroke
- ▶ recognising that handstroke control and backstroke control are separate
- ▶ being able to stop the bell on the balance, and then set it, at either stroke
- ▶ ringing at different speeds and 'rounds rhythm'
- ▶ raising and lowering

- ▶ fear versus relaxed confident control

LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

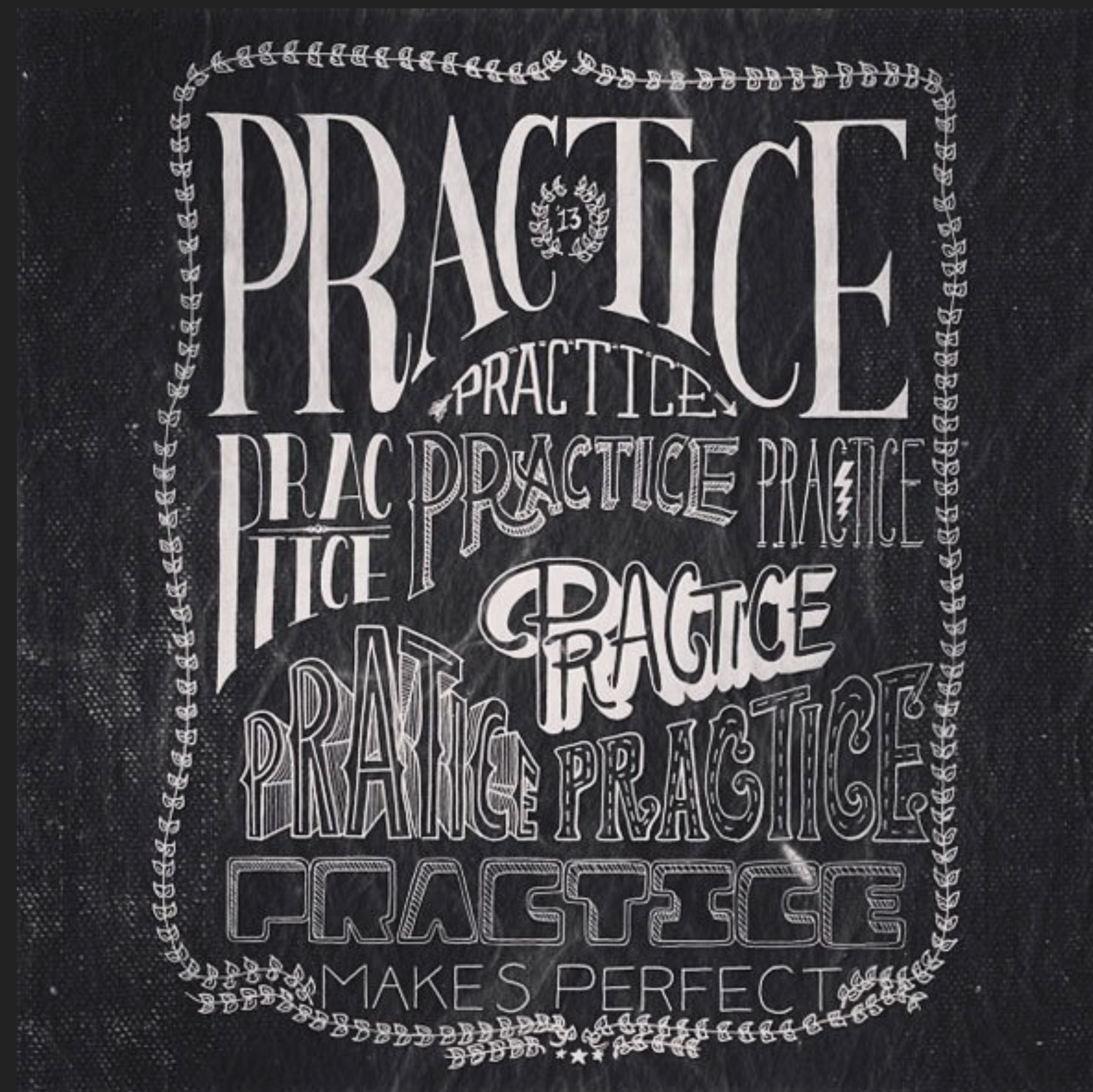
ROPE HANDLING AND BELL CONTROL

- ▶ how and where you stand
- ▶ arms reach as high and as low as is comfortably possible
- ▶ hands end up where they need to be when you combine the backstroke and handstroke
- ▶ knowledge of what the balance point feels like
- ▶ hearing the strike point
- ▶ recognising the relationship between your hand movement and the strike point
- ▶ combining backstroke and handstroke
- ▶ recognising that handstroke control and backstroke control are separate
- ▶ being able to stop the bell on the balance, and then set it, at either stroke
- ▶ ringing at different speeds and 'rounds rhythm'
- ▶ raising and lowering
- ▶ fear versus relaxed confident control



MOVING ON TO RINGING WITH A BAND

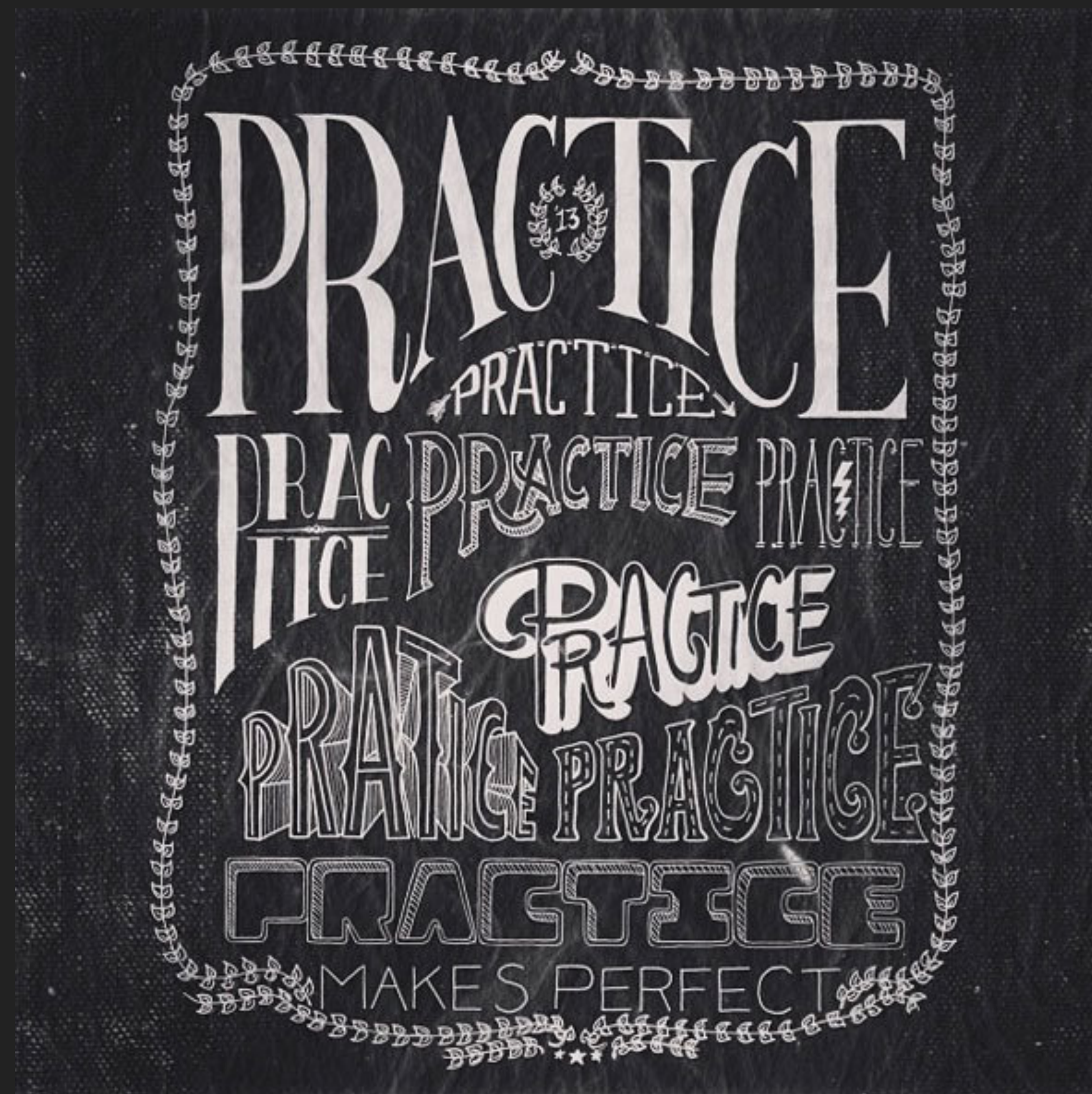
1. ROUNDS:



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

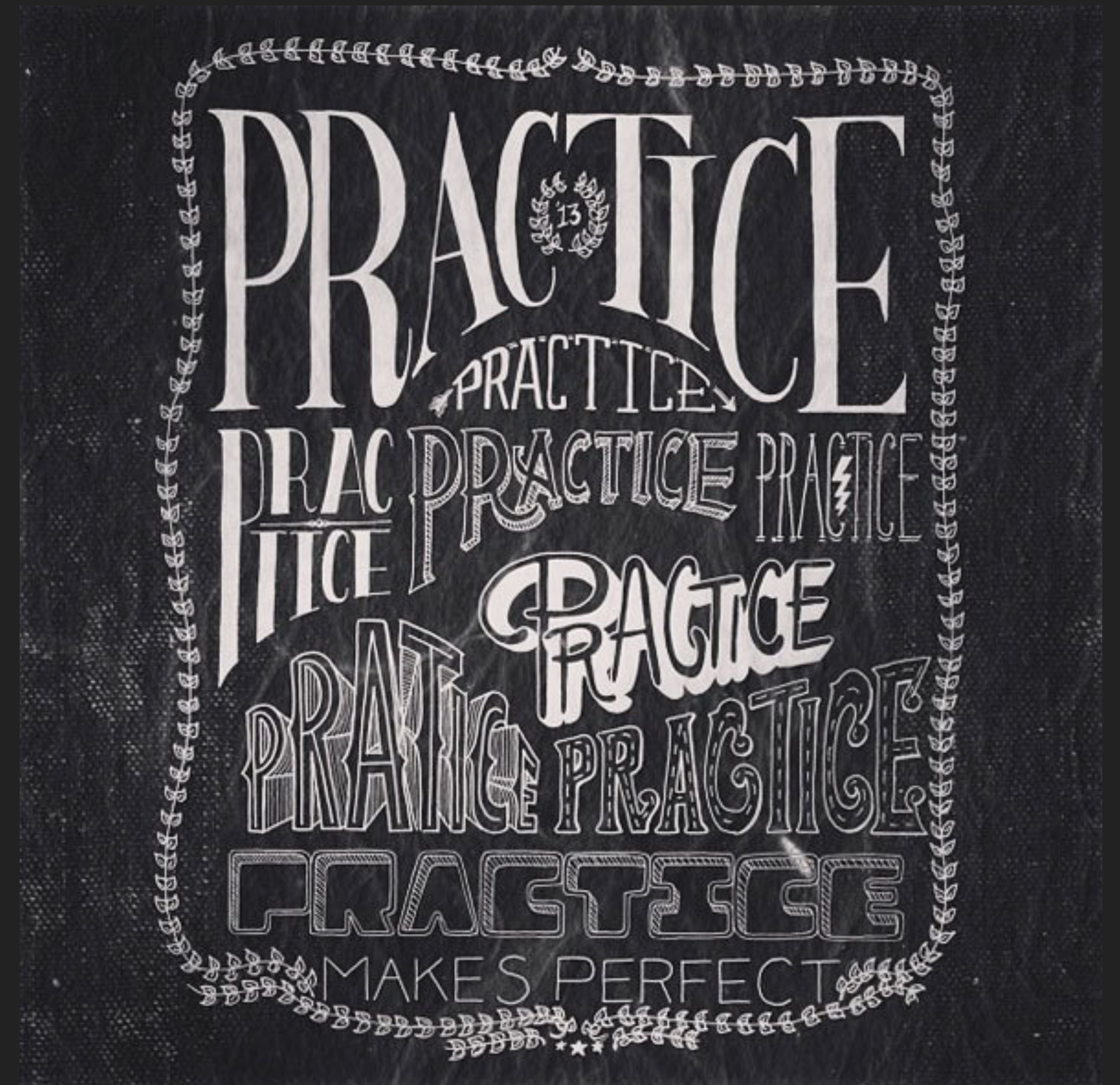
- ▶ the calls - look to, treble's going, it's gone; stand



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

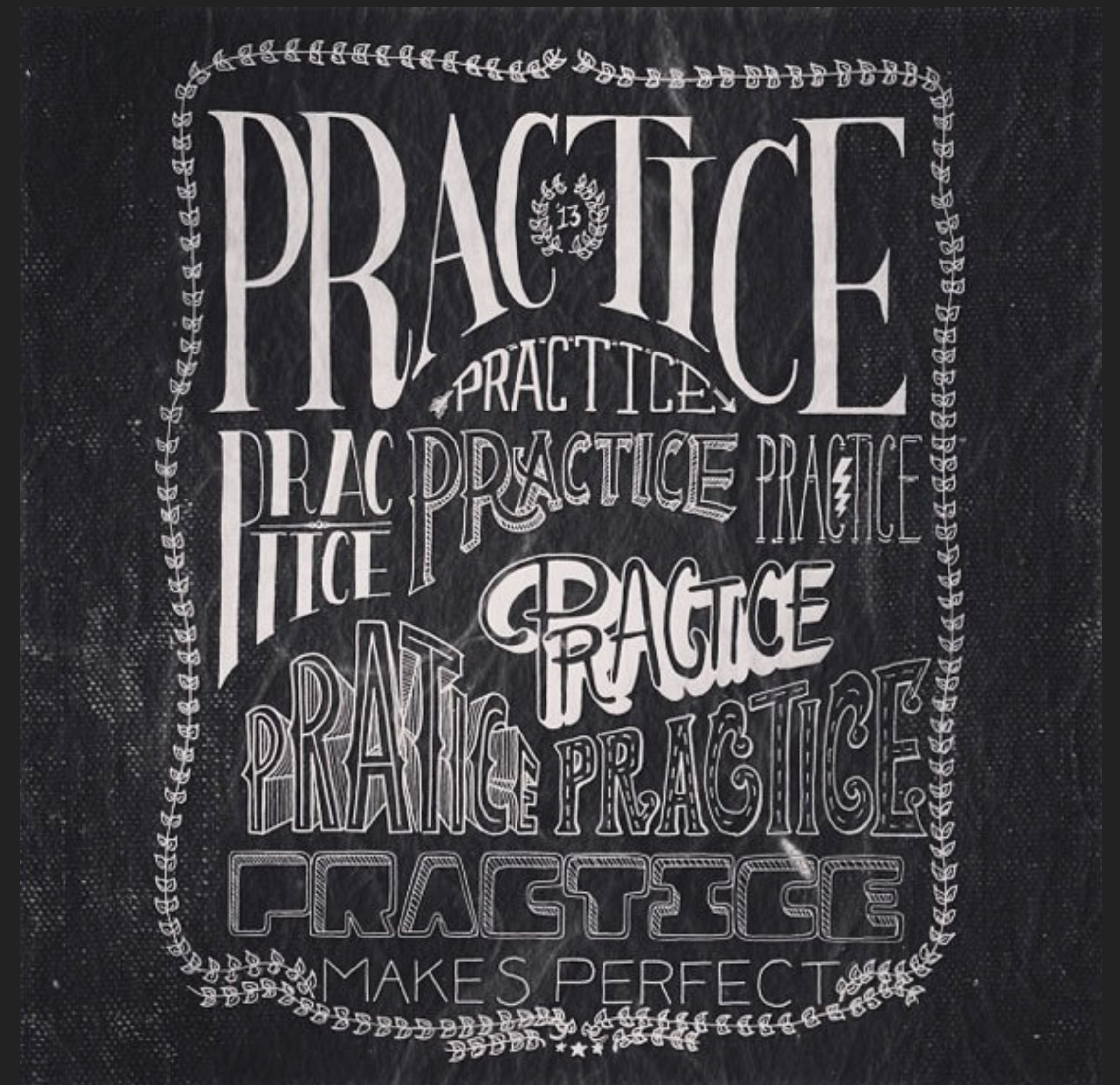
- ▶ the calls - look to, treble's going, it's gone; stand



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

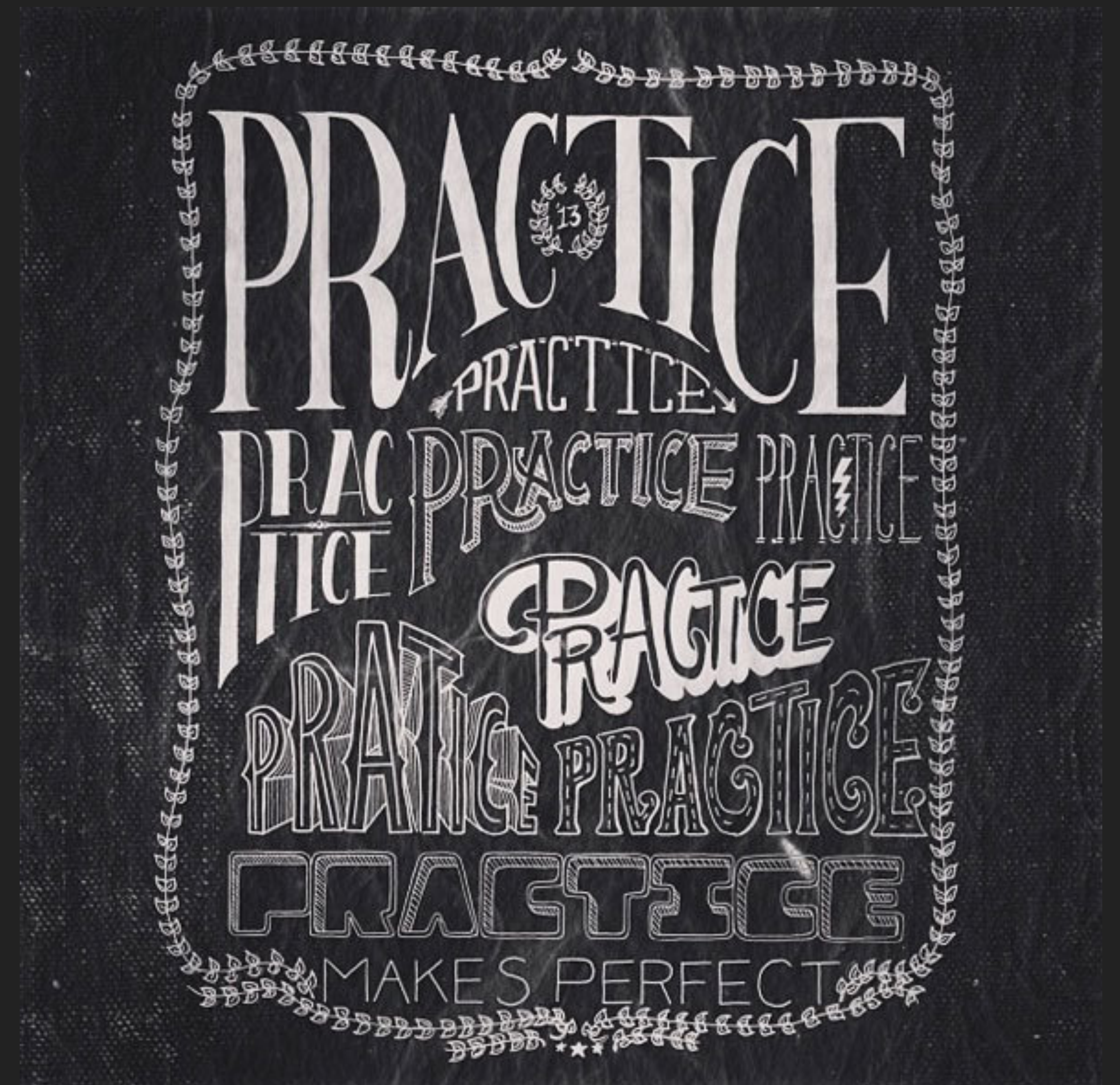
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

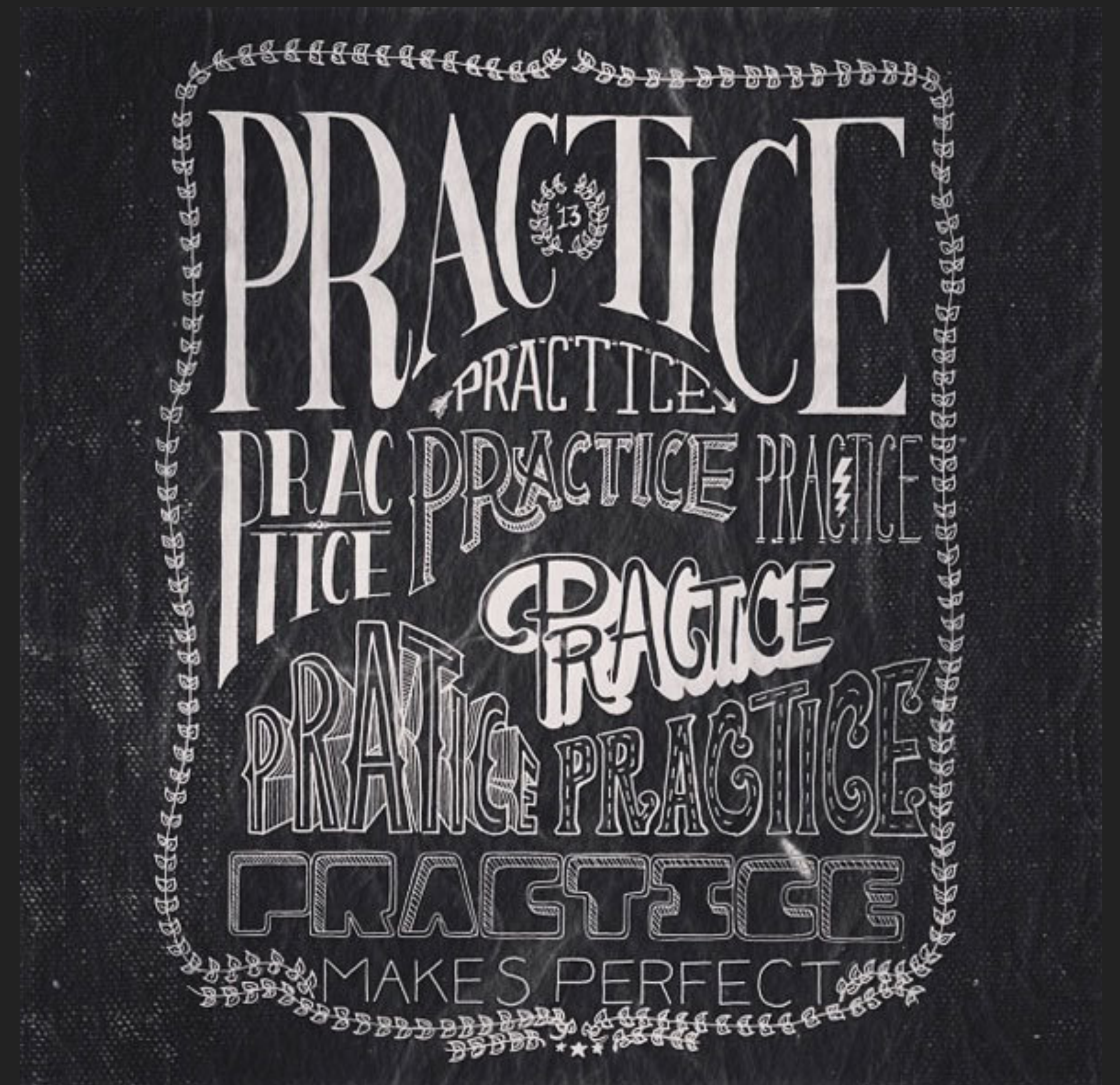
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

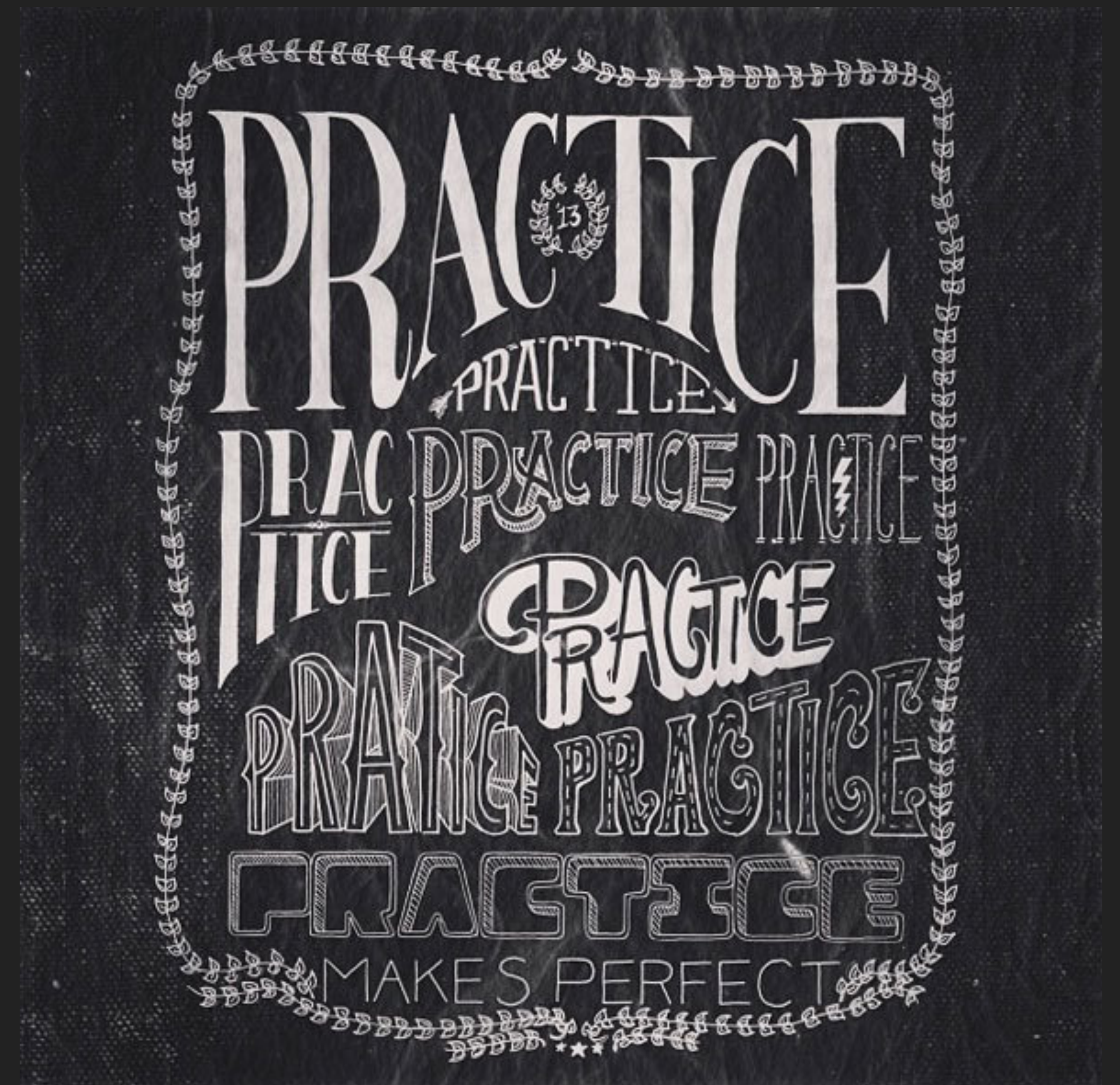
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)
- ▶ needing to ring at the speed of the band - **RHYTHM** (hands and body)



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

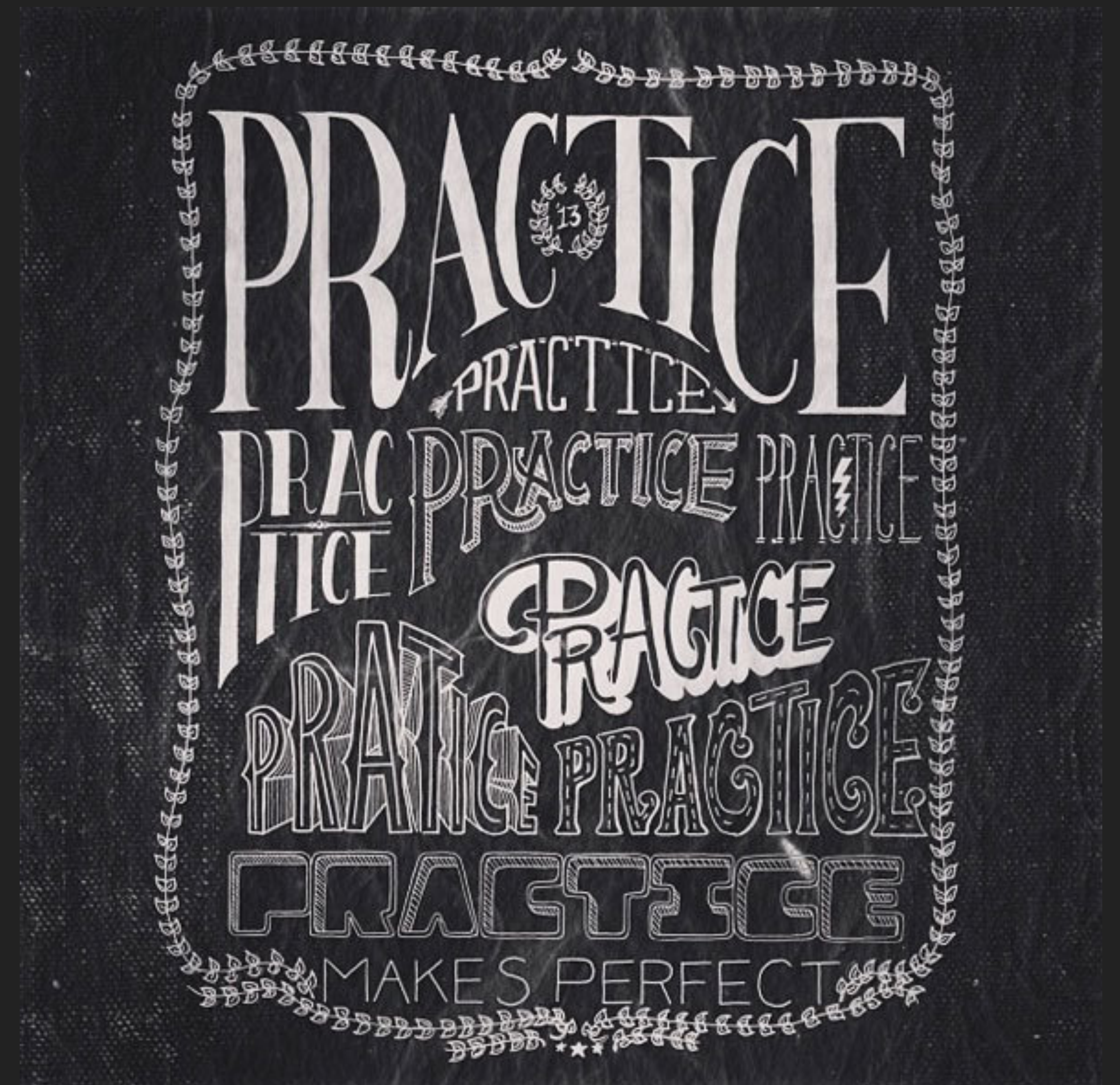
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)
- ▶ needing to ring at the speed of the band - **RHYTHM** (hands and body)



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

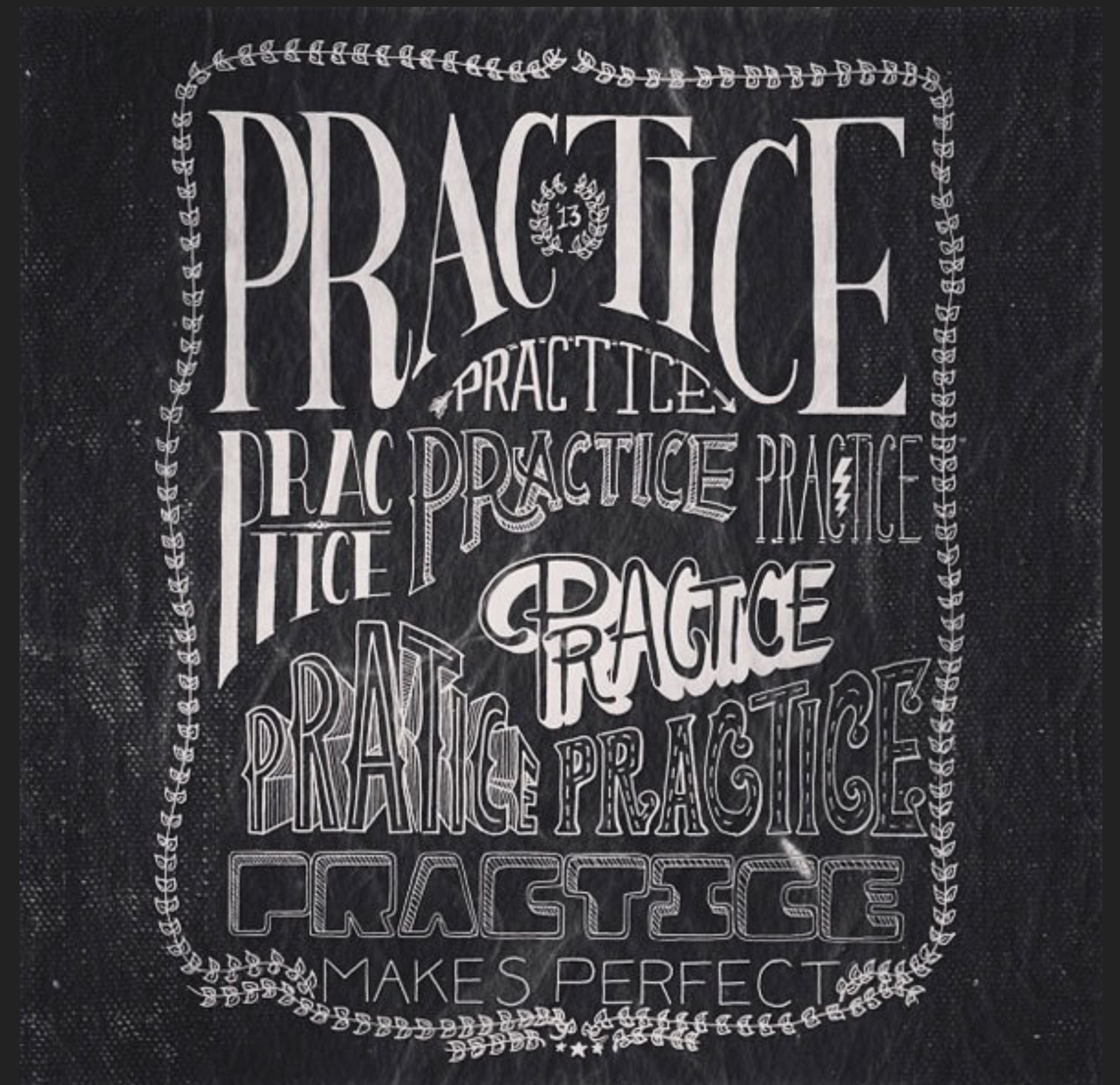
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)
- ▶ needing to ring at the speed of the band - **RHYTHM** (hands and body)
- ▶ ringing any bell to rounds



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

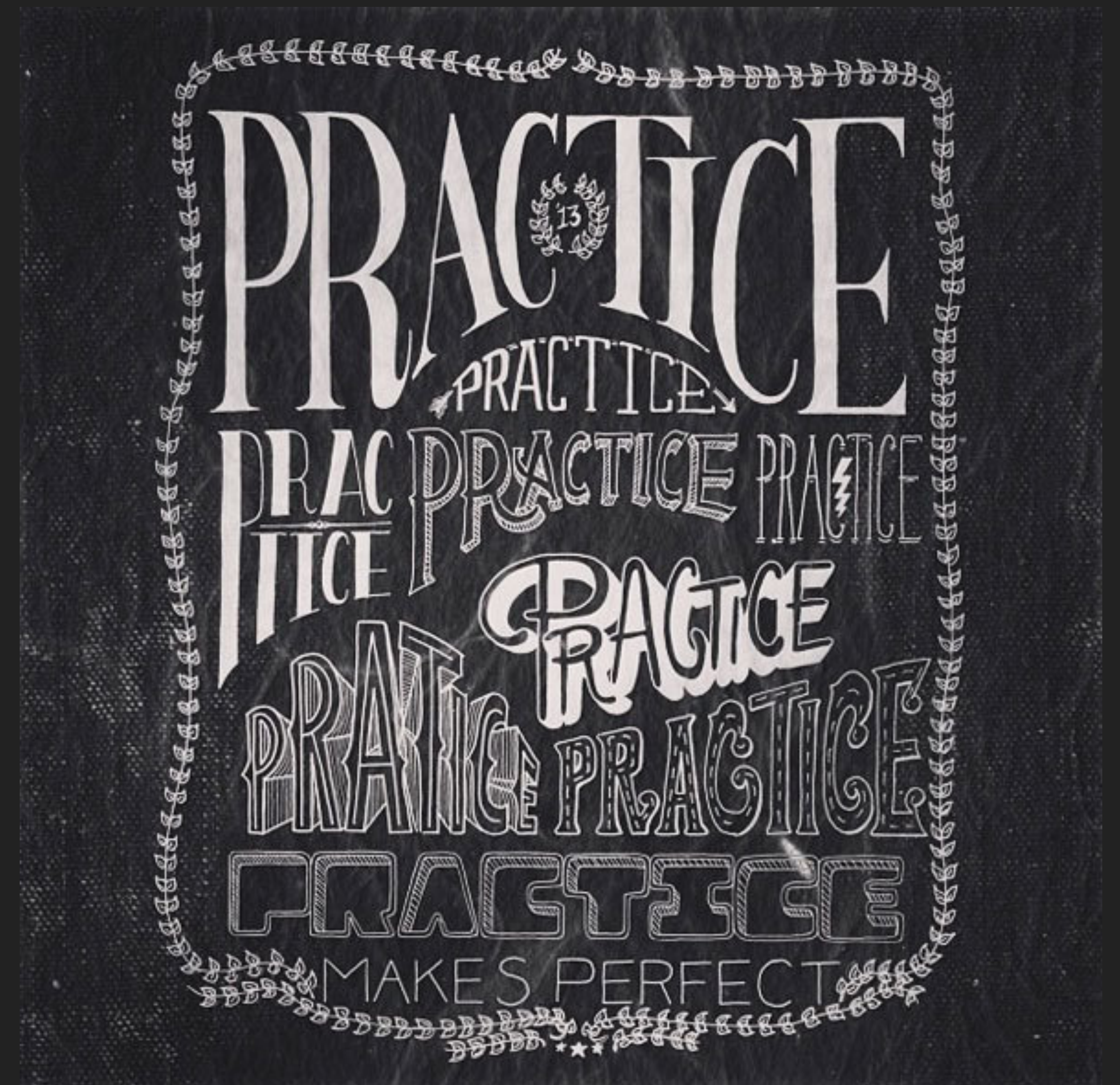
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)
- ▶ needing to ring at the speed of the band - **RHYTHM** (hands and body)
- ▶ ringing any bell to rounds
- ▶ leading



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

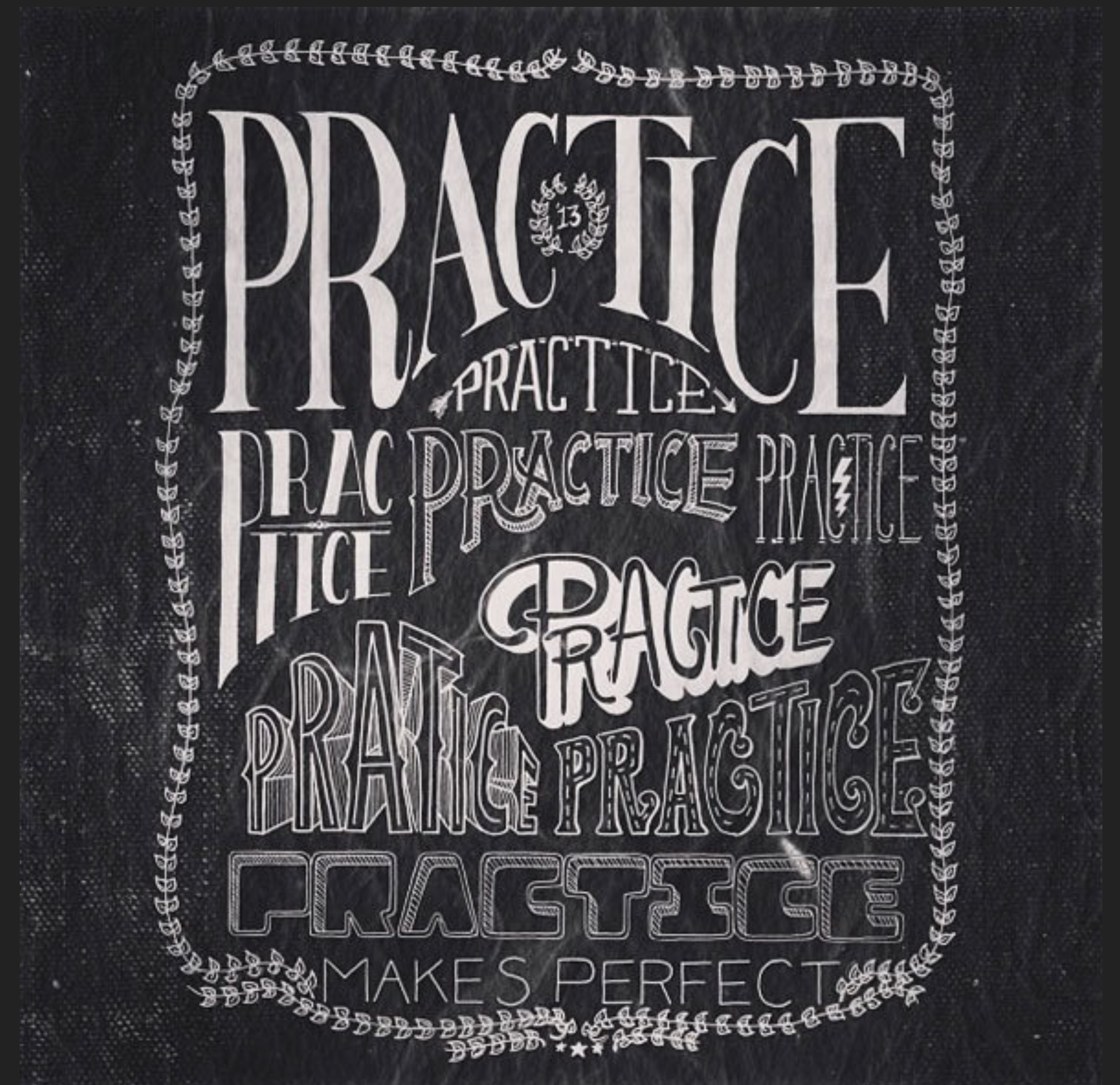
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)
- ▶ needing to ring at the speed of the band - **RHYTHM** (hands and body)
- ▶ ringing any bell to rounds
- ▶ leading
- ▶ accuracy and consistency



MOVING ON TO RINGING WITH A BAND

1. ROUNDS:

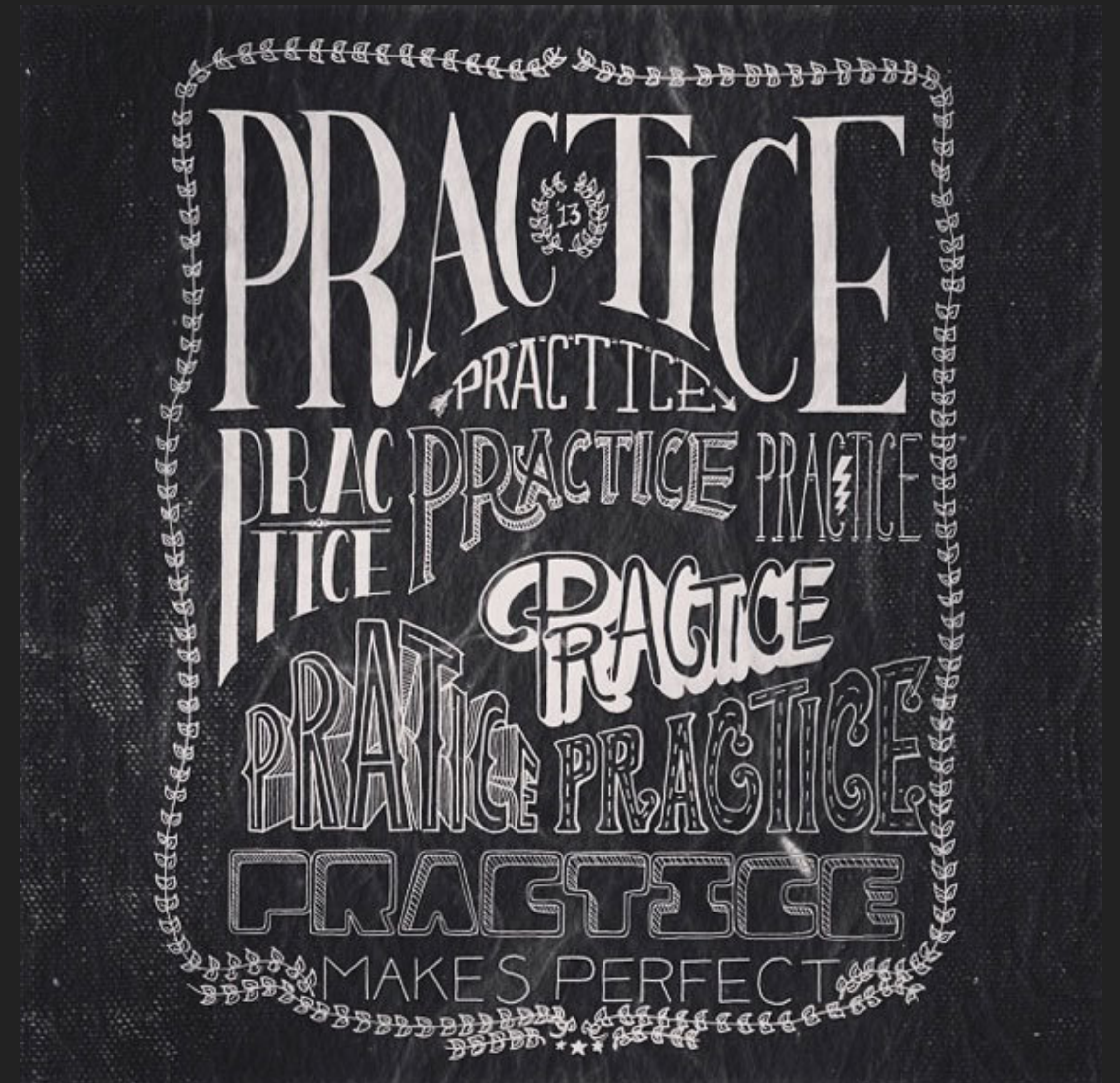
- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)
- ▶ needing to ring at the speed of the band - **RHYTHM** (hands and body)
- ▶ ringing any bell to rounds
- ▶ leading
- ▶ accuracy and consistency



MOVING ON TO RINGING WITH A BAND

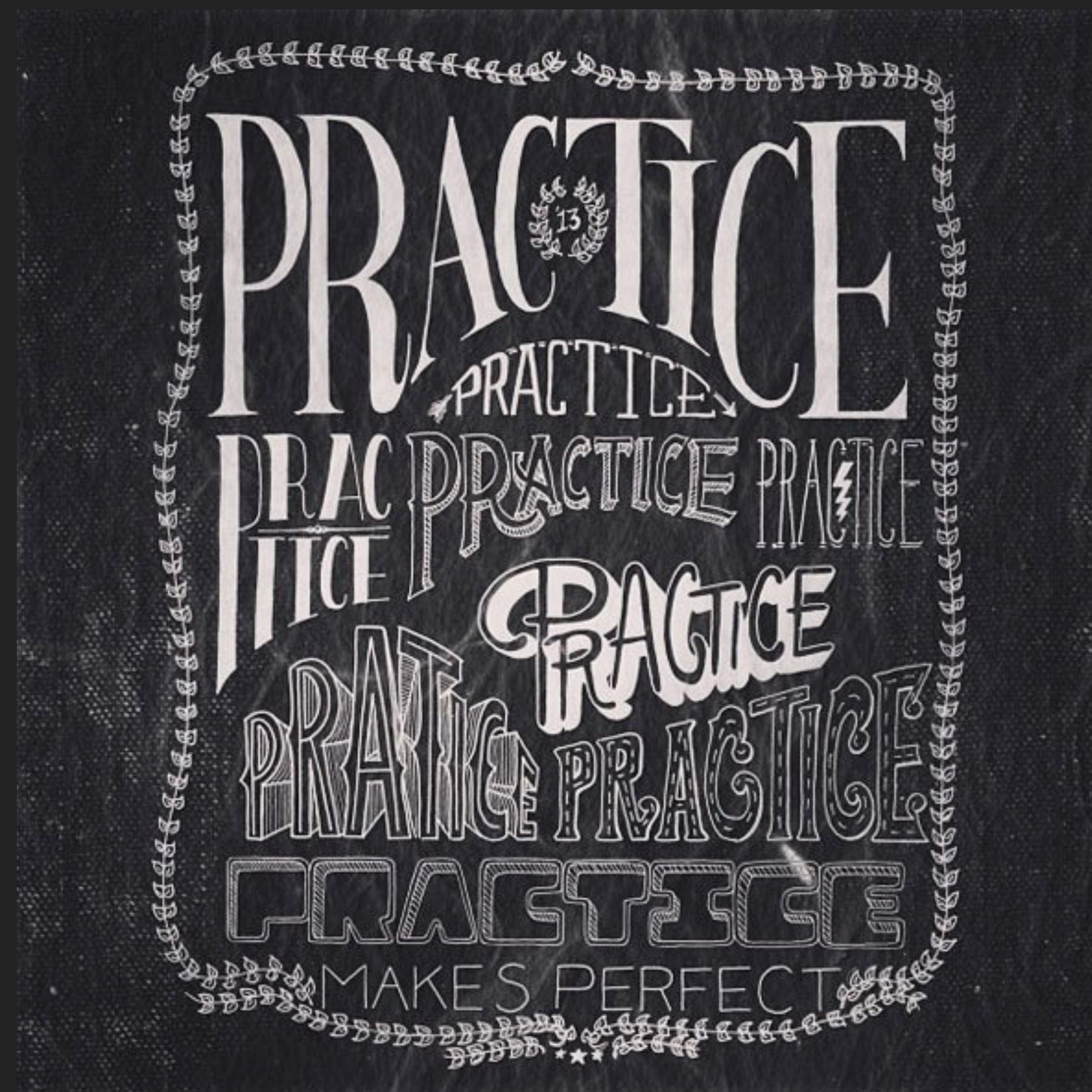
1. ROUNDS:

- ▶ the calls - look to, treble's going, it's gone; stand
- ▶ seeing the relationship between your handstroke and backstroke and the handstroke and backstroke of the bell you are following - **ROPESIGHT** (eyes)
- ▶ hearing the relationship between your bell's sound and the sound of the bells before and after you - **STRIKING** (ears)
- ▶ needing to ring at the speed of the band - **RHYTHM** (hands and body)
- ▶ ringing any bell to rounds
- ▶ leading
- ▶ accuracy and consistency
- ▶ amongst other things, the rounds before change ringing are an opportunity to discover how your bell strikes - its oddstruckness - try to avoid ringing all bells in the same way



MOVING ON TO RINGING WITH A BAND

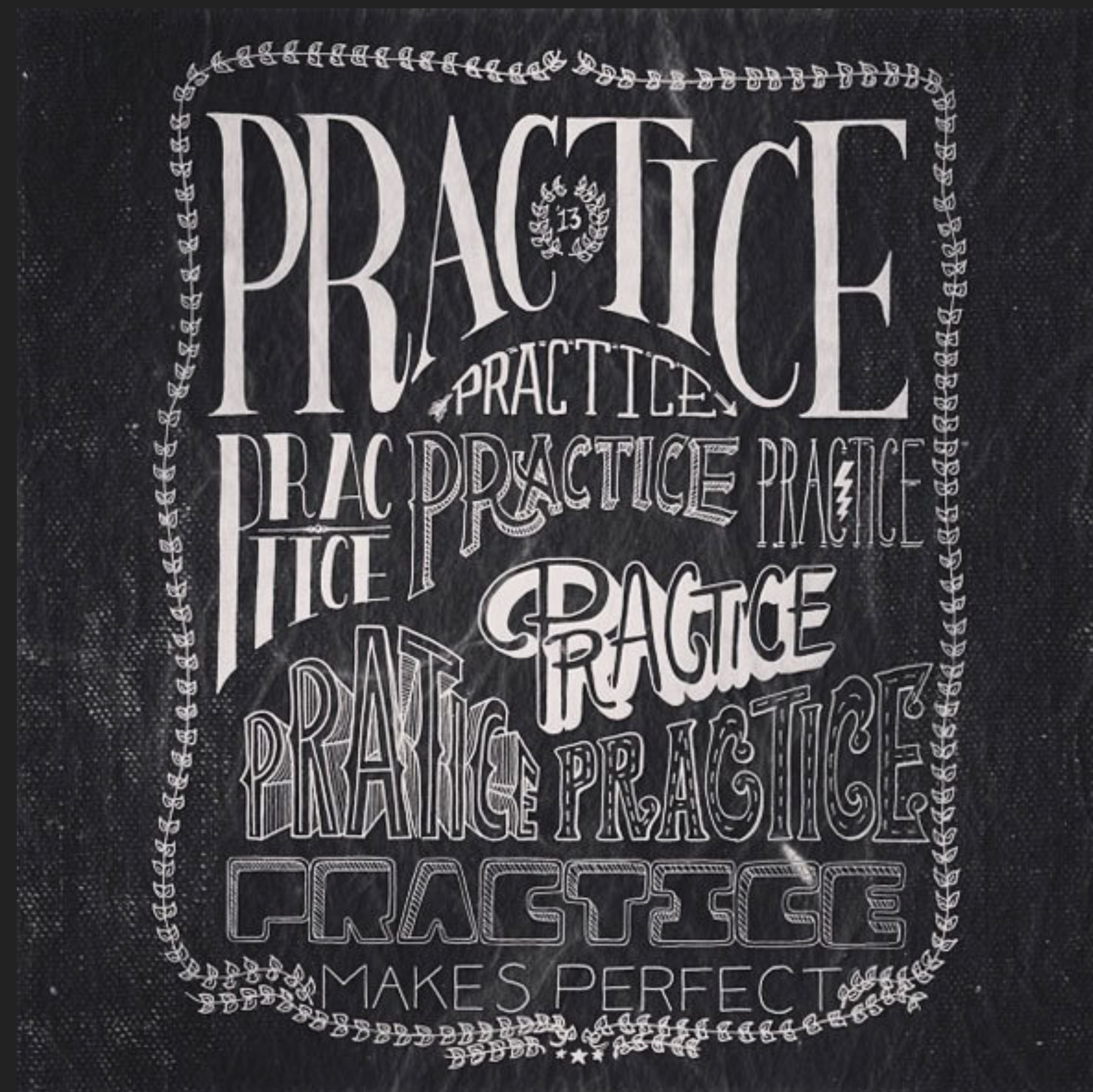
2. CALL (OR CALLED) CHANGES:



MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

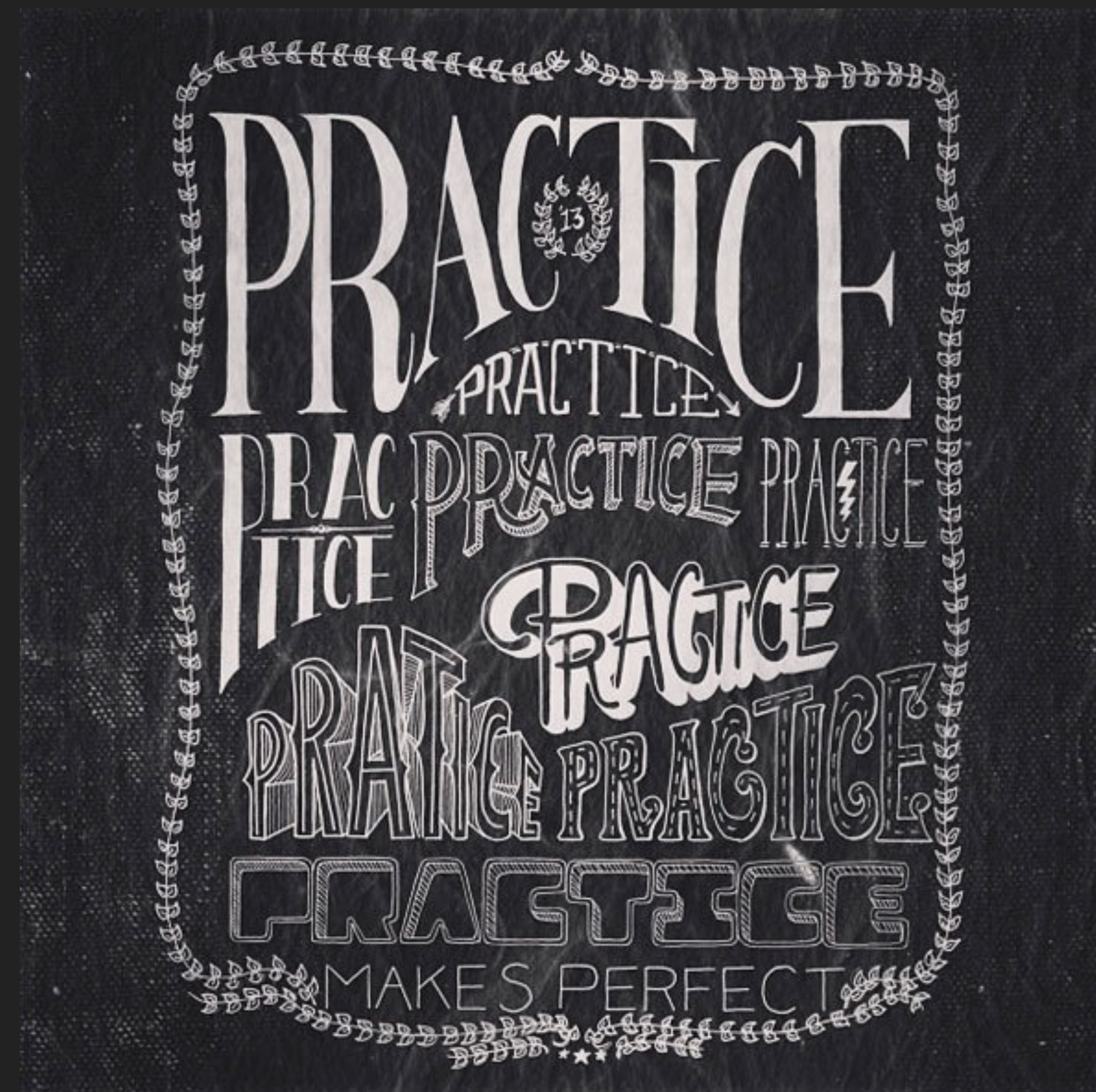
- ▶ being called up



MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

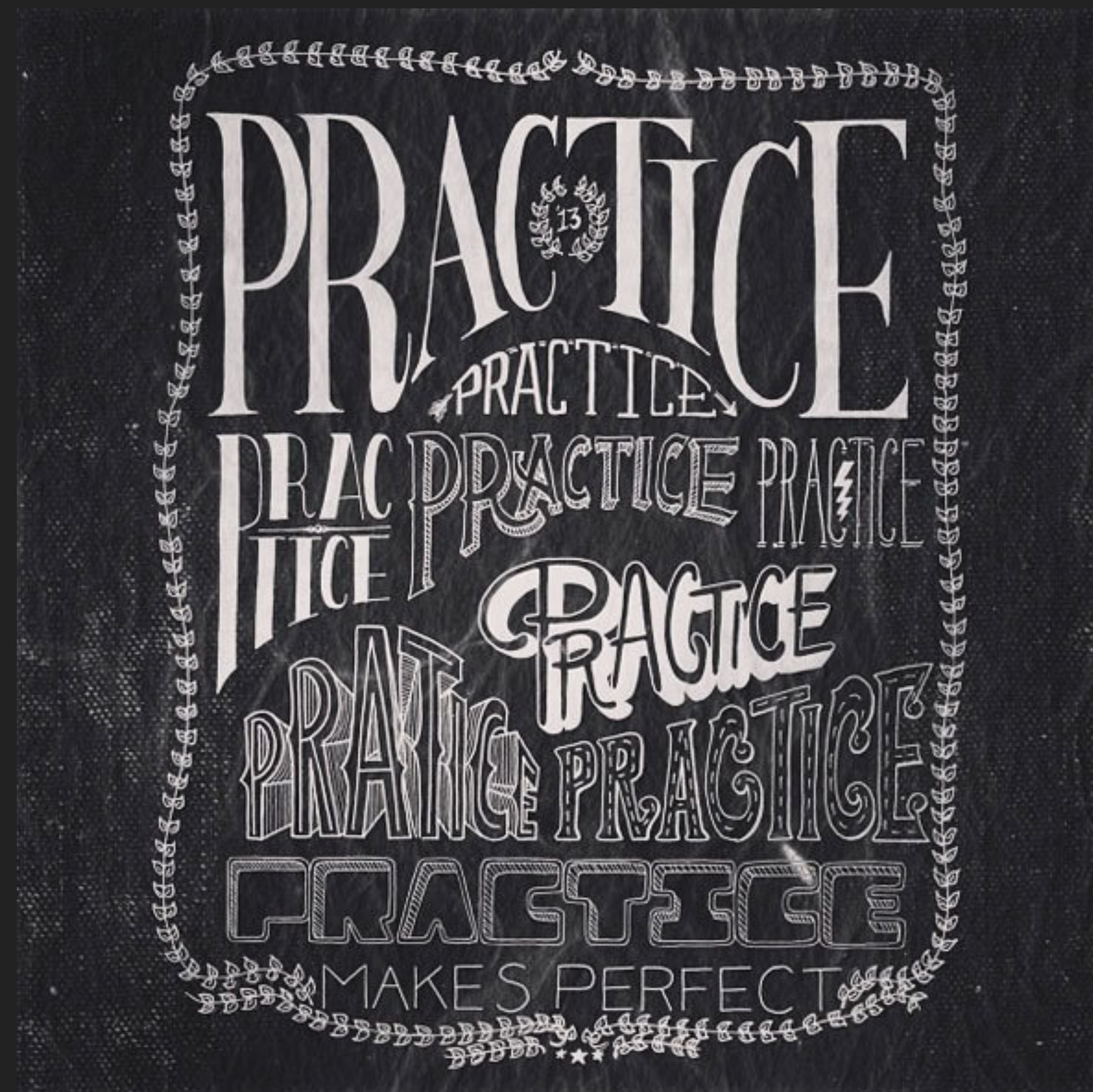
- ▶ being called up
- ▶ being called down



MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

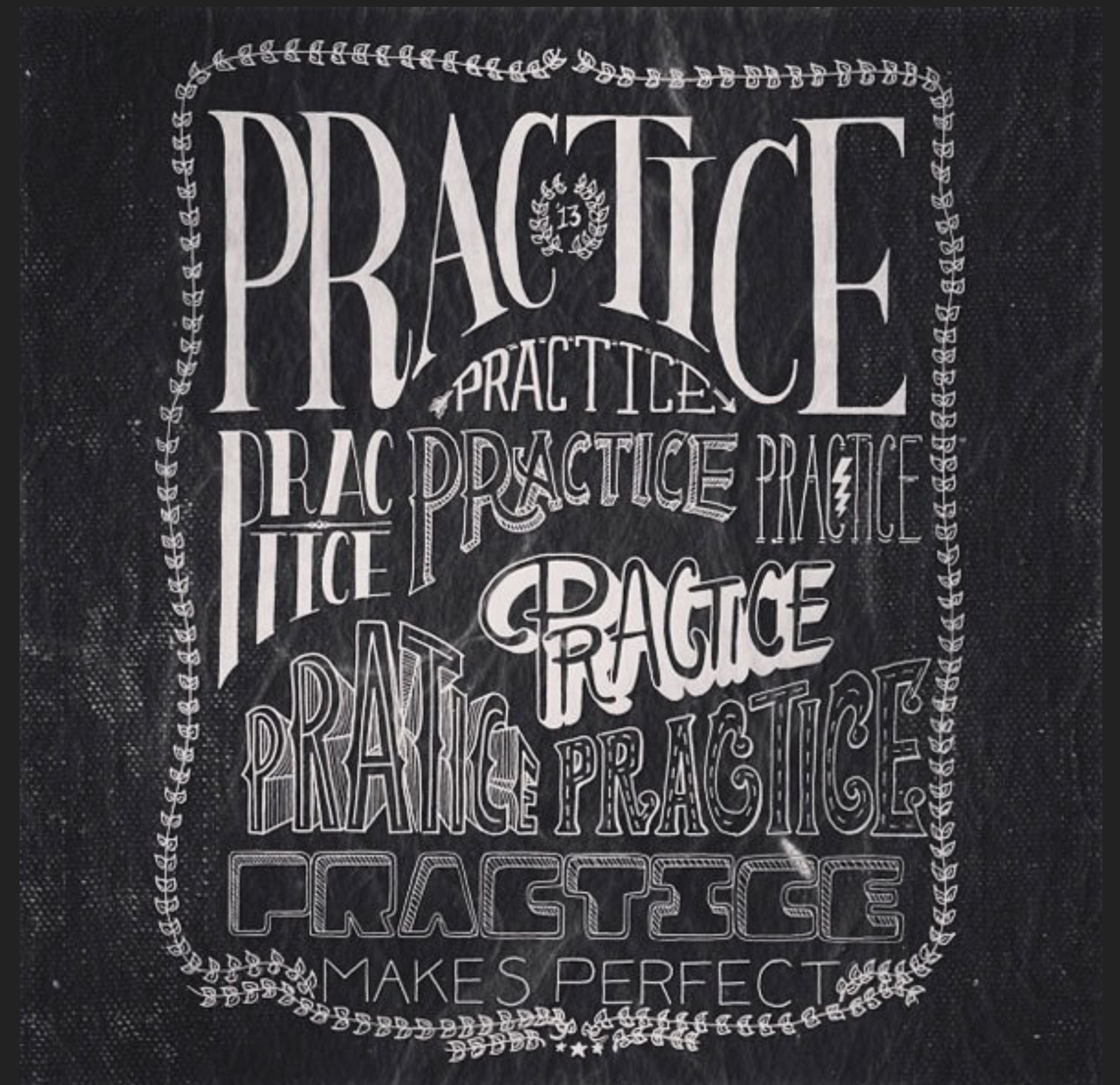
- ▶ being called up
- ▶ being called down
- ▶ at hand and at back



MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

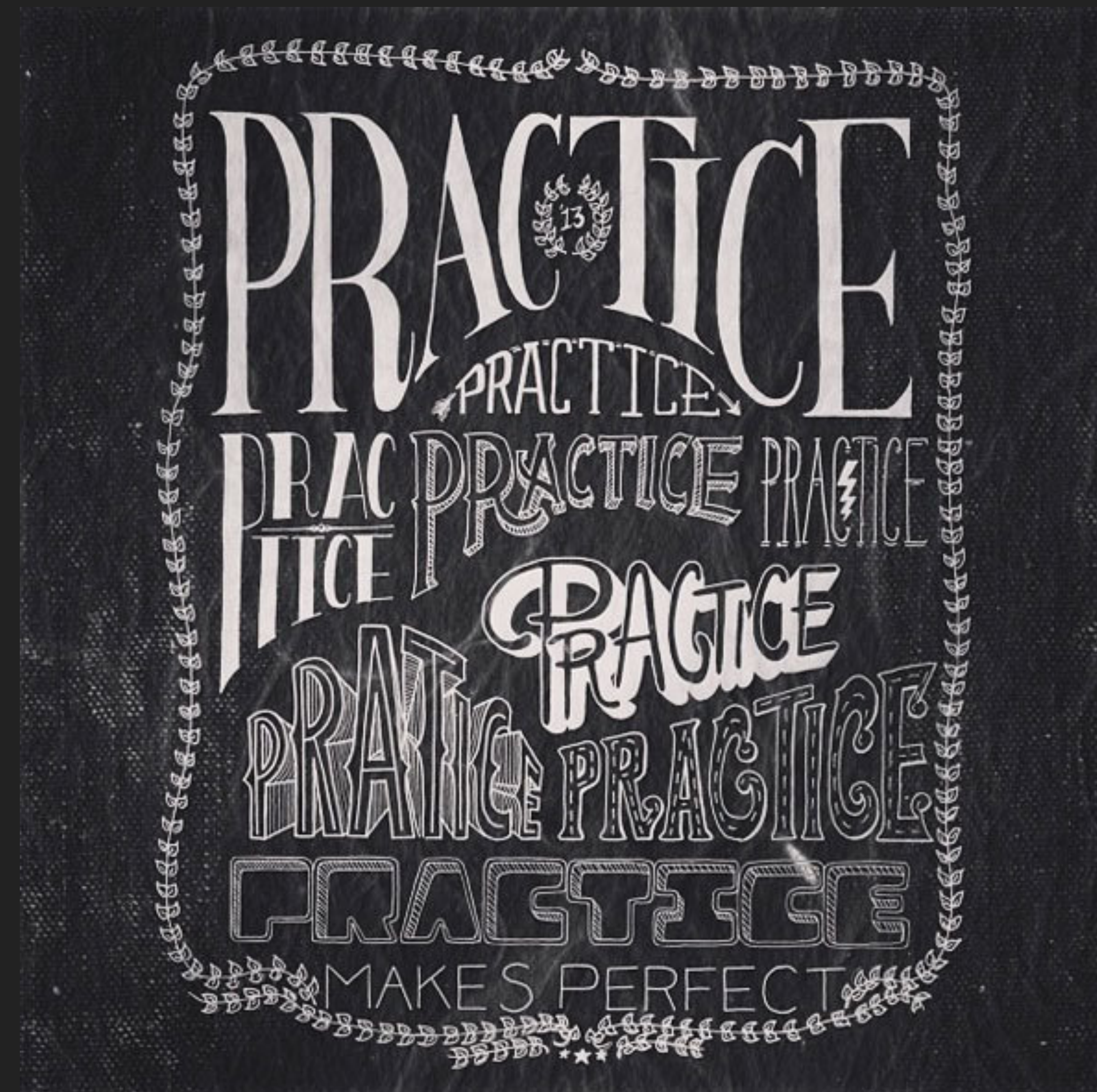
- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number



MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

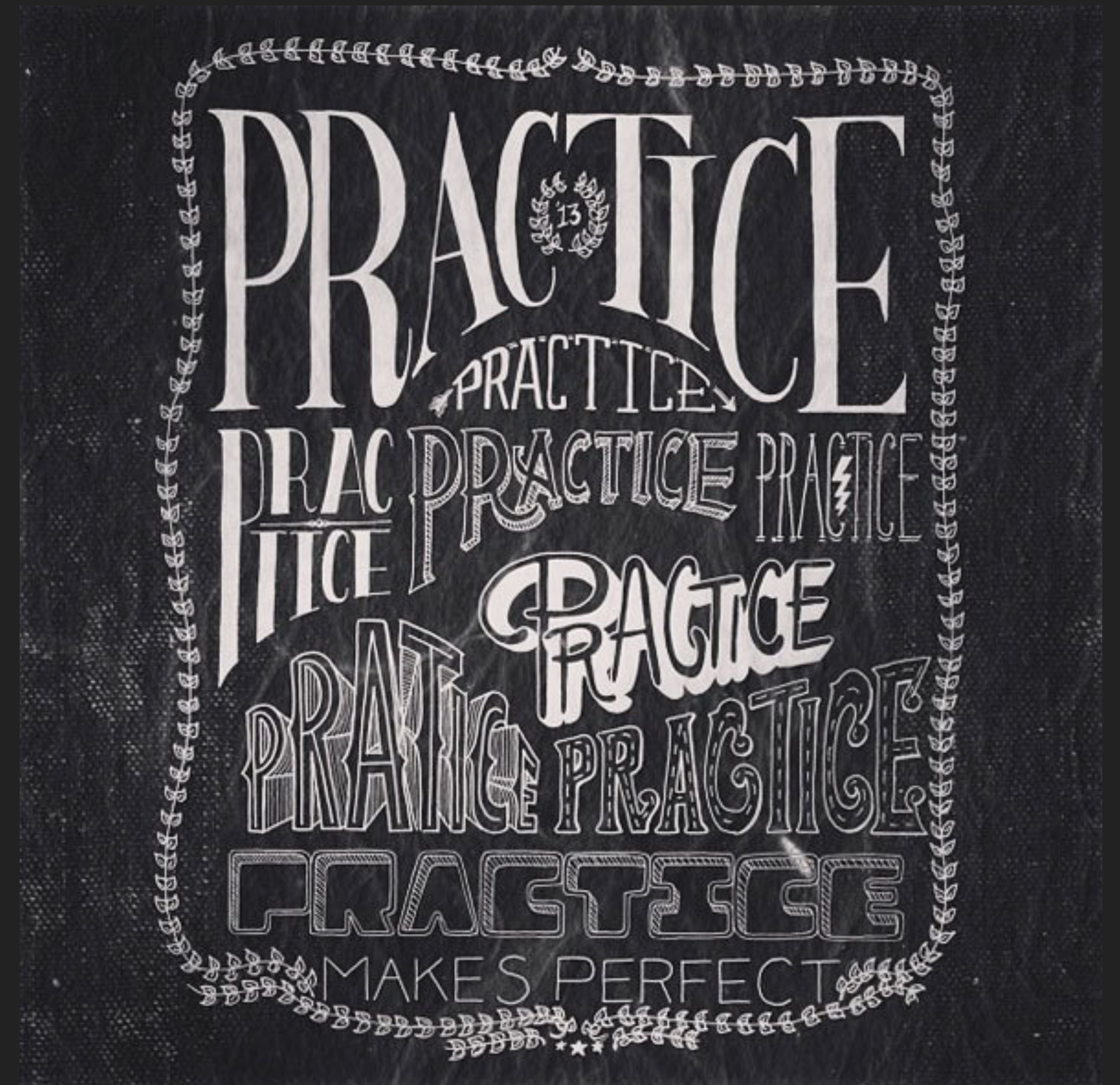
- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row



MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

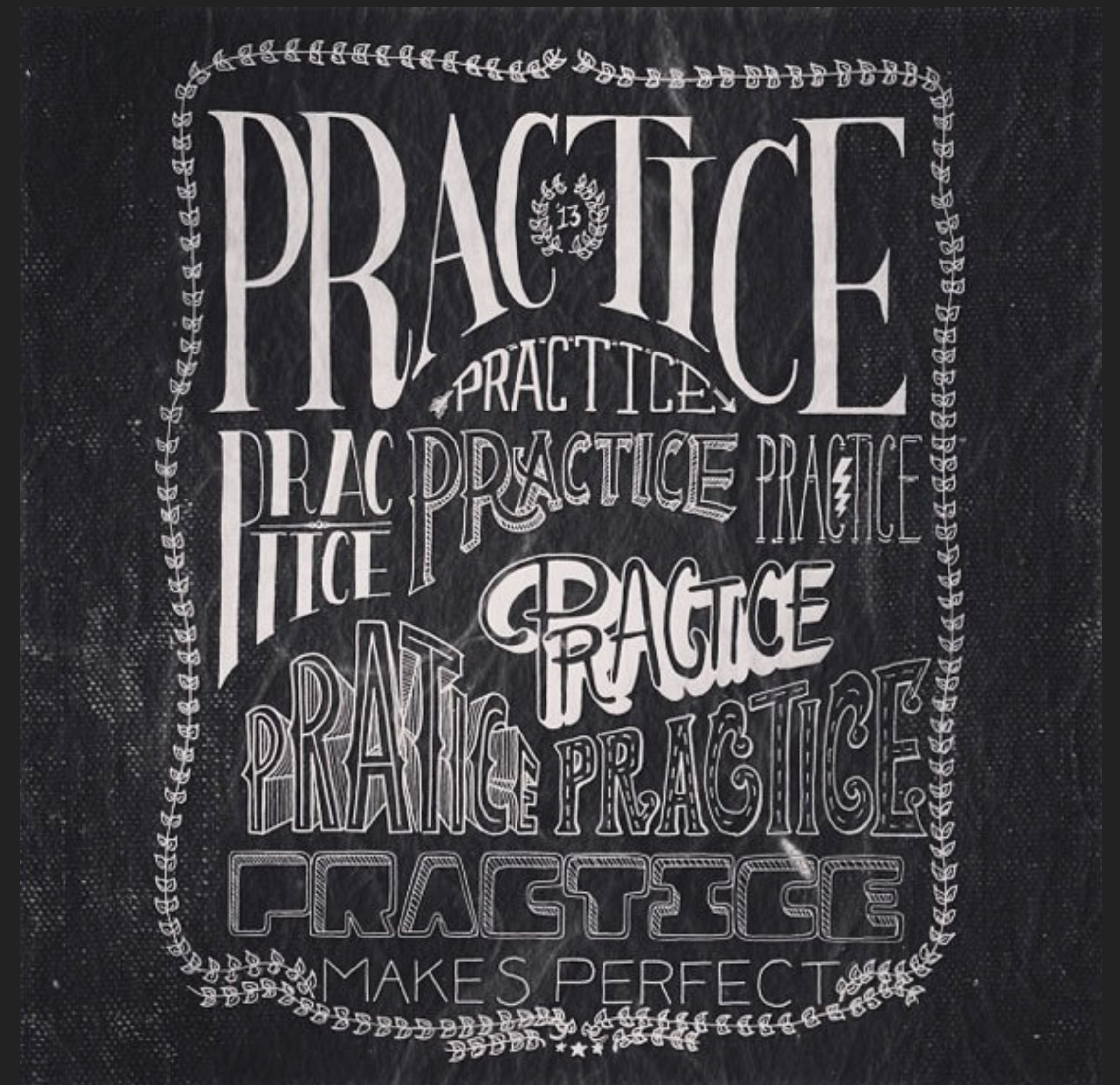
- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row
- ▶ being called to lead



MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row
- ▶ being called to lead

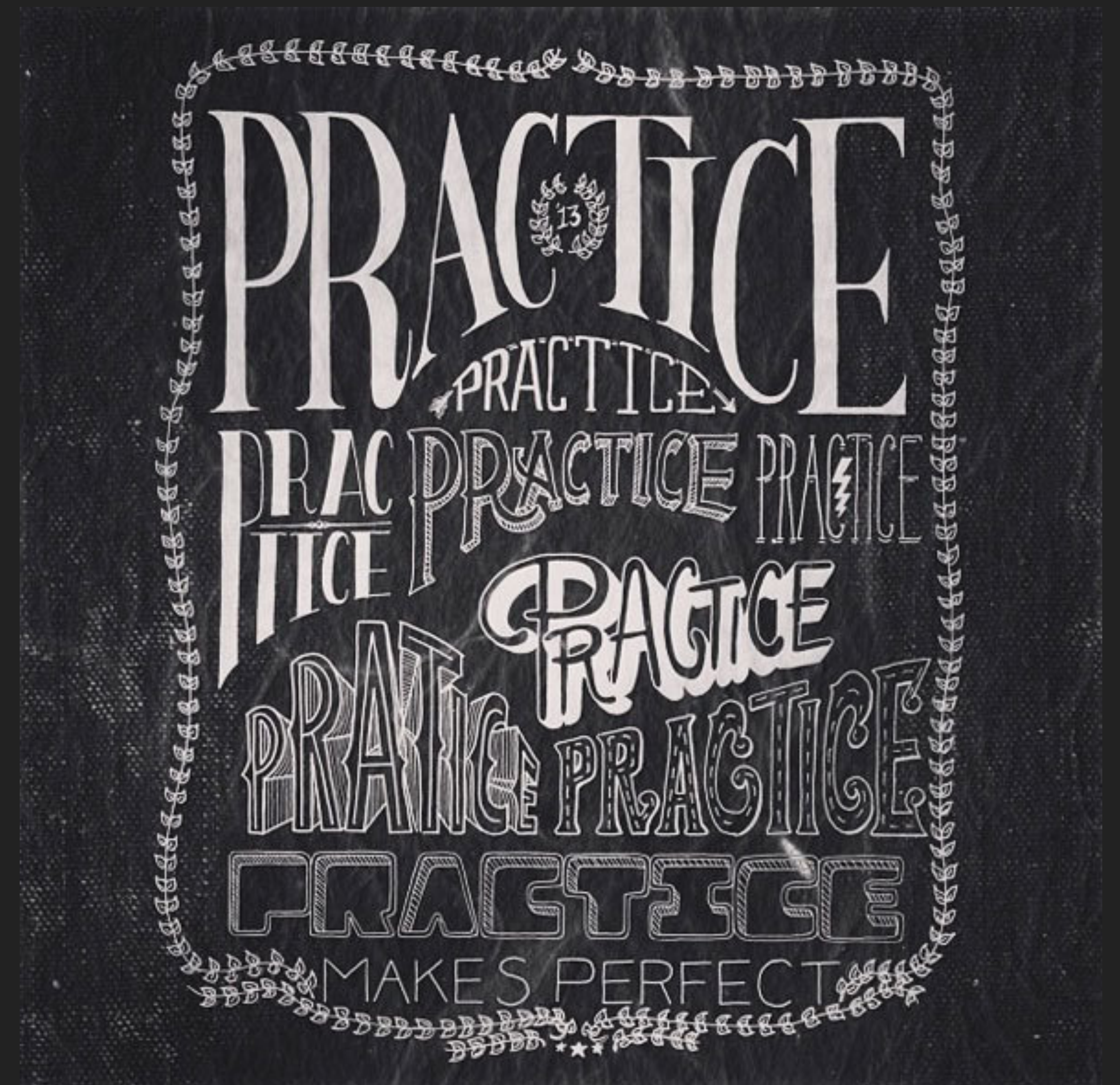


MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row
- ▶ being called to lead

- ▶ a change every handstroke or every backstroke or either

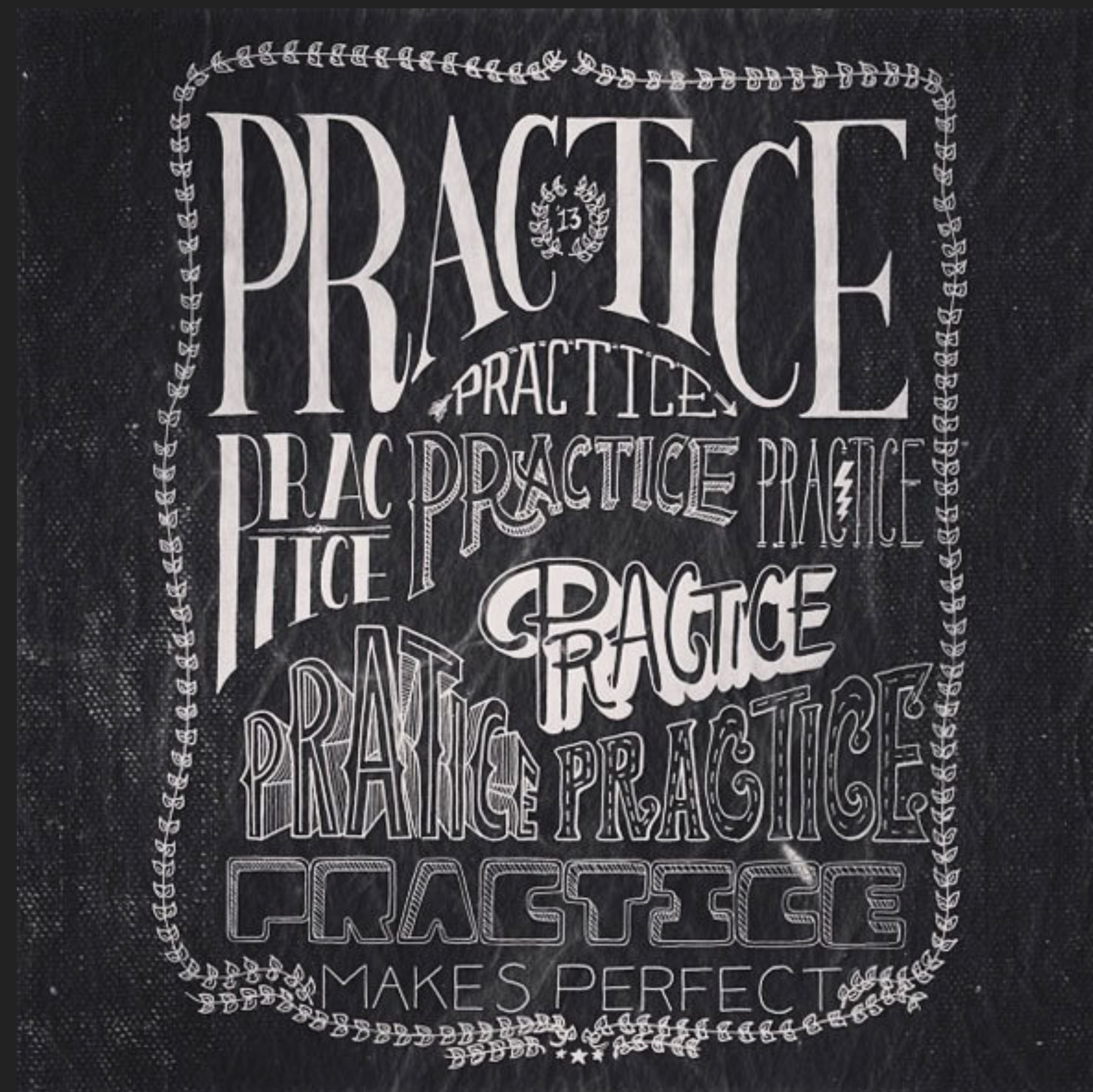


MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row
- ▶ being called to lead

- ▶ a change every handstroke or every backstroke or either
- ▶ jump changes



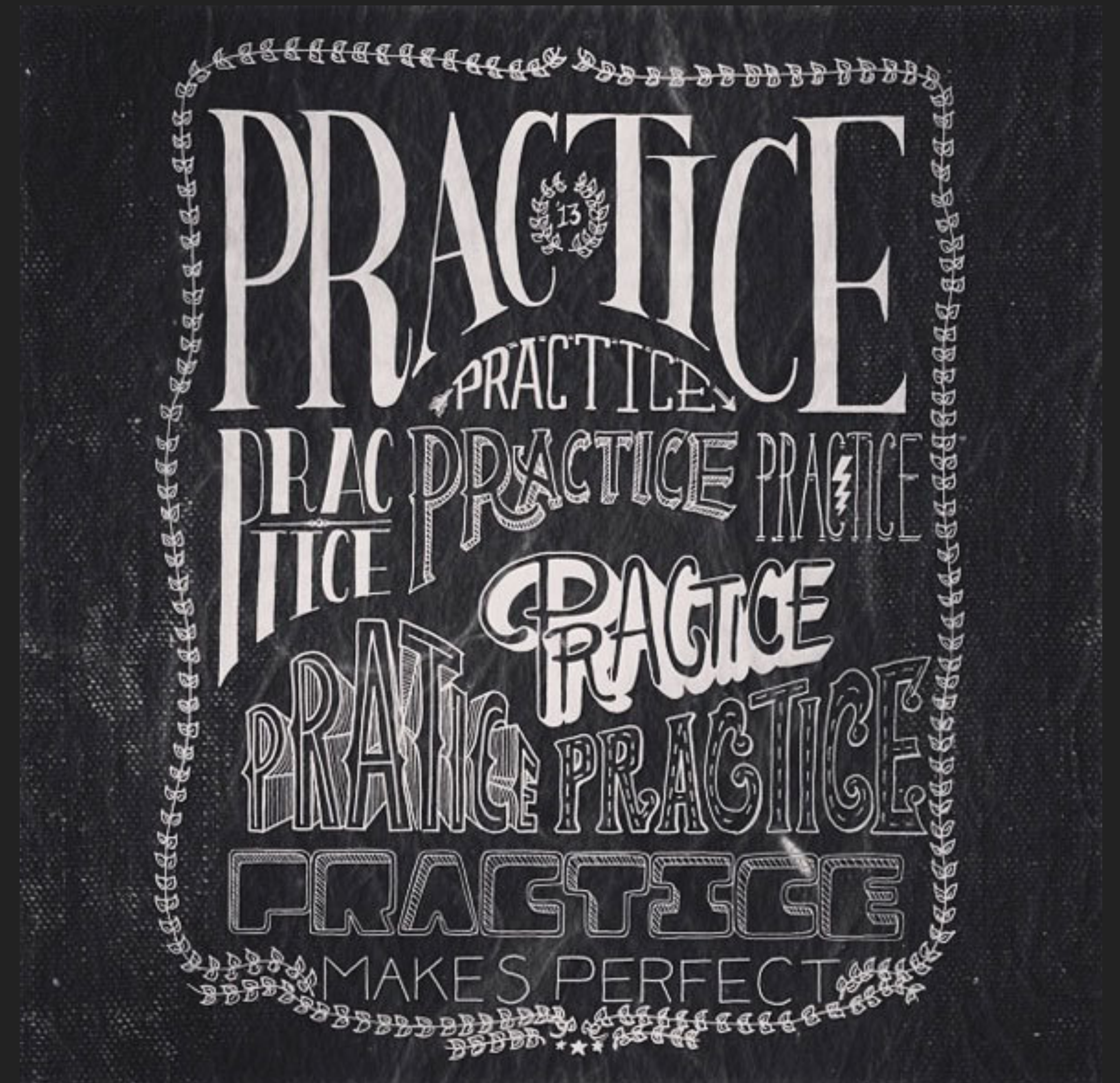
MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row
- ▶ being called to lead

- ▶ a change every handstroke or every backstroke or either
- ▶ jump changes

- ▶ stand at any point at hand or at back and pull off in the same change or a new change



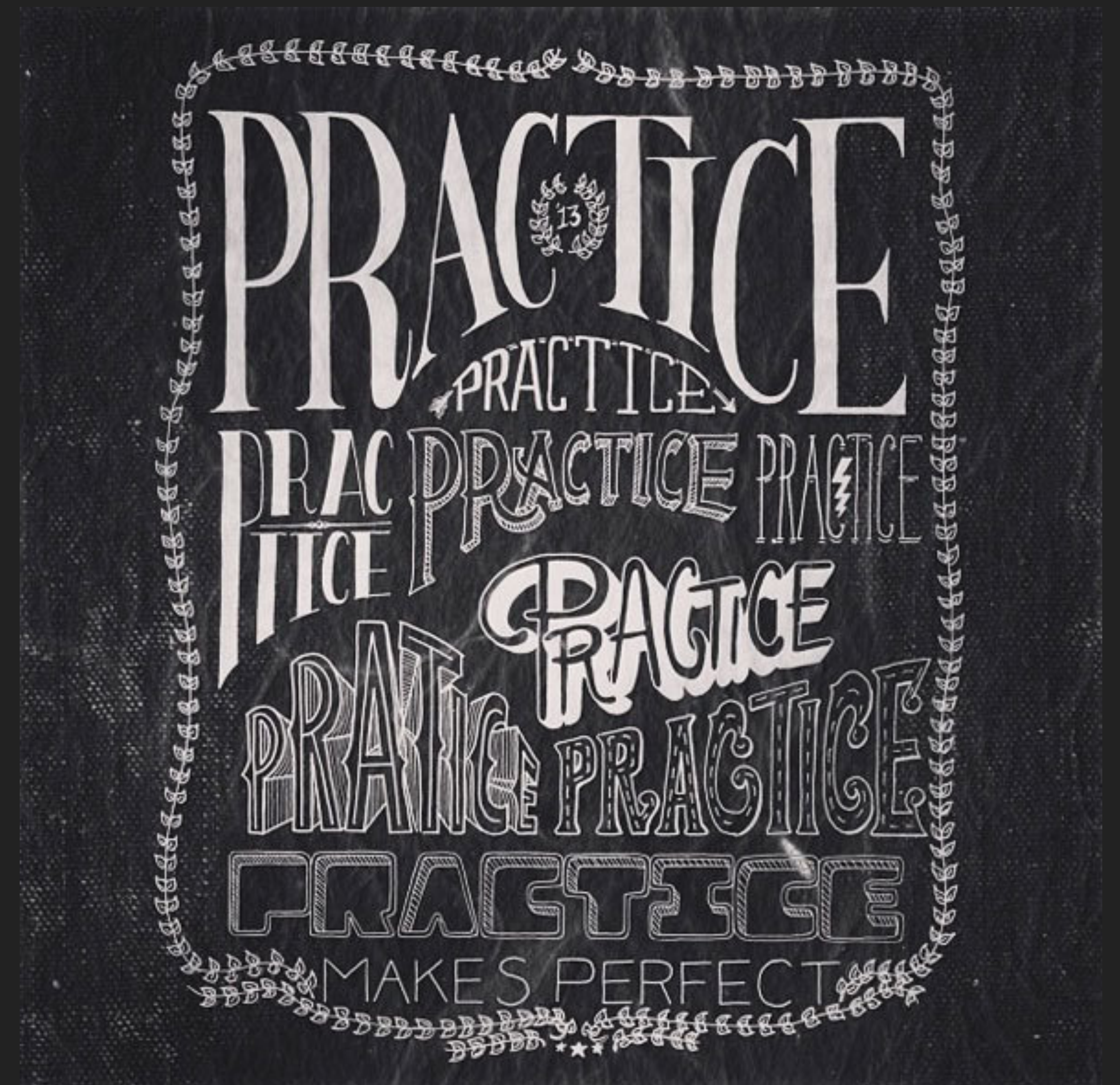
MOVING ON TO RINGING WITH A BAND

2. CALL (OR CALLED) CHANGES:

- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row
- ▶ being called to lead

- ▶ a change every handstroke or every backstroke or either
- ▶ jump changes

- ▶ stand at any point at hand or at back and pull off in the same change or a new change



MOVING ON TO RINGING WITH A BAND

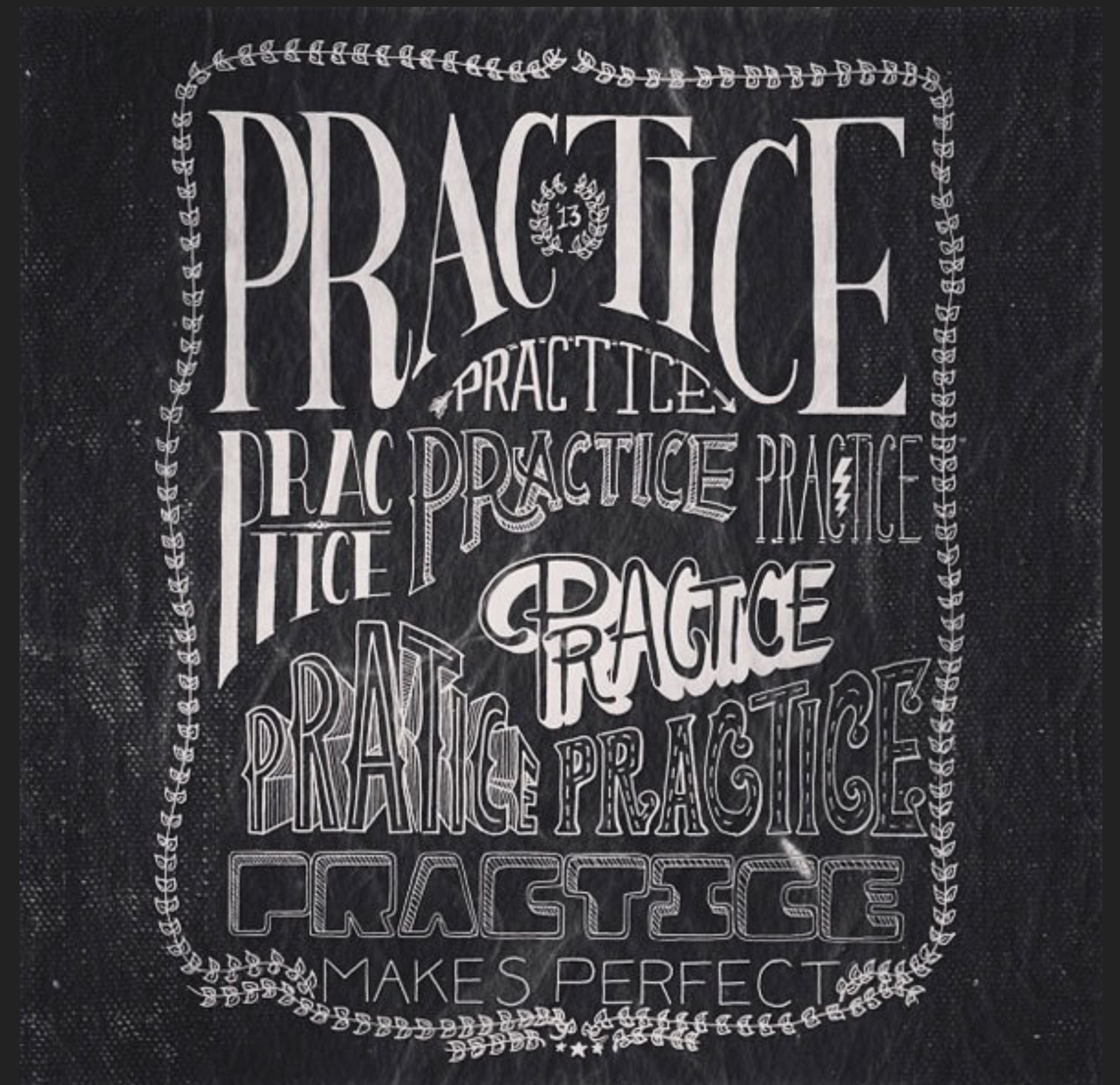
2. CALL (OR CALLED) CHANGES:

- ▶ being called up
- ▶ being called down
- ▶ at hand and at back
- ▶ by position rather than bell number
- ▶ by the whole row
- ▶ being called to lead

- ▶ a change every handstroke or every backstroke or either
- ▶ jump changes

- ▶ stand at any point at hand or at back and pull off in the same change or a new change

- ▶ ring slower, ring faster - as a band



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ forwards/backwards (switcheroo) - at hand and at back



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back
- ▶ mexican wave



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back
- ▶ mexican wave
- ▶ **whole pull and stand** - and then move round to one bell lighter each time everyone stands



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back
- ▶ mexican wave
- ▶ **whole pull and stand** - and then move round to one bell lighter each time everyone stands
- ▶ rounds with bells at alternate strokes



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back
- ▶ mexican wave
- ▶ **whole pull and stand** - and then move round to one bell lighter each time everyone stands
- ▶ rounds with bells at alternate strokes
- ▶ one pair of bells making places - hand back and back hand



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back
- ▶ mexican wave
- ▶ **whole pull and stand** - and then move round to one bell lighter each time everyone stands
- ▶ rounds with bells at alternate strokes
- ▶ one pair of bells making places - hand back and back hand
- ▶ one pair of bells dodging - hand back and back hand



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back
- ▶ mexican wave
- ▶ **whole pull and stand** - and then move round to one bell lighter each time everyone stands
- ▶ rounds with bells at alternate strokes
- ▶ one pair of bells making places - hand back and back hand
- ▶ one pair of bells dodging - hand back and back hand
- ▶ **multiple pairs dodging and making places**



"It's bellringing, Jim, but not as we know it."



MOVING ON TO RINGING WITH A BAND

3. ADDITIONAL (FUN) EXERCISES:

- ▶ **forwards/backwards** (switcheroo) - at hand and at back
- ▶ jump changes from rounds to queens, kings, whittingtons, tittums, etc and back
- ▶ combine all of these, quickfire, hand and back
- ▶ mexican wave
- ▶ **whole pull and stand** - and then move round to one bell lighter each time everyone stands
- ▶ rounds with bells at alternate strokes
- ▶ one pair of bells making places - hand back and back hand
- ▶ one pair of bells dodging - hand back and back hand
- ▶ **multiple pairs dodging and making places**
- ▶ chords and tune ringing



"It's bellringing, Jim, but not as we know it."



LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

MOVING ON TO RINGING WITH A BAND

4. CHANGE RINGING:



MOVING ON TO RINGING WITH A BAND

4. CHANGE RINGING:

- ▶ plain hunt doubles



MOVING ON TO RINGING WITH A BAND

4. CHANGE RINGING:

- ▶ plain hunt doubles
- ▶ plain bob doubles



MOVING ON TO RINGING WITH A BAND

4. CHANGE RINGING:

- ▶ plain hunt doubles
- ▶ plain bob doubles
- ▶ grandsire doubles



MOVING ON TO RINGING WITH A BAND

4. CHANGE RINGING:

- ▶ plain hunt doubles
- ▶ plain bob doubles
- ▶ grandsire doubles
- ▶ stedman doubles



LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

WHAT IS PLAIN HUNT..? AN OVERVIEW

WHAT IS PLAIN HUNT..? AN OVERVIEW

- ▶ AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC etc

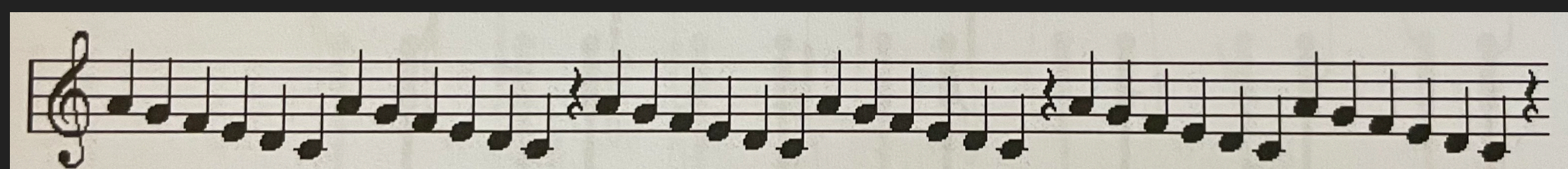
WHAT IS PLAIN HUNT..? AN OVERVIEW

- ▶ AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC etc
- ▶ AGFEDCAGFEDC GAEFDCGEADFC EGDAFCEDGFAC DEFGACDFEAGC etc

WHAT IS PLAIN HUNT..? AN OVERVIEW

- ▶ AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC etc
- ▶ AGFEDCAGFEDC GAEFDCGEADFC EGDAFCEDGFAC DEFGACDFEAGC etc
- ▶ which could also be written on a stave or in a column

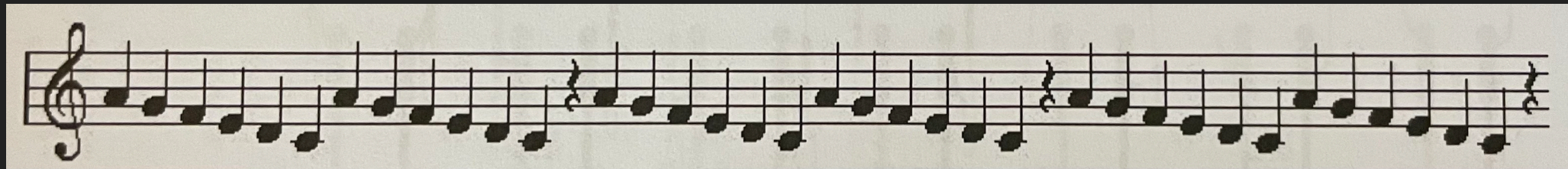
WHAT IS PLAIN HUNT..? AN OVERVIEW



- ▶ AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC etc
- ▶ AGFEDCAGFEDC GAEFDCGEADFC EGDAFCEDGFAC DEFGACDFEAGC etc
- ▶ which could also be written on a stave or in a column

hand	AGFEDC	rounds
back	AGFEDC	
hand	GAEFDC	first change
back	GEADFC	
hand	EGDAFC	
back	EDGFAC	
hand	DEFGAC	
back	DFEAGC	
hand	FDAEGC	
back	FADGEC	
hand	AFGDEC	
back	AGFEDC	

WHAT IS PLAIN HUNT..? AN OVERVIEW



- ▶ AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC AGFEDCAGFEDC etc
- ▶ AGFEDCAGFEDC GAEFDCGEADFC EGDAFCEDGFAC DEFGACDFEAGC etc
- ▶ which could also be written on a stave or in a column

- ▶ but... ringers don't use notes when writing out methods - we use bell numbers

- ▶ and... we call the bell with the highest sounding note the treble (or one), and the one with the lowest sounding note the tenor (or six or eight or ten, etc)

- ▶ the sequences or changes are written out in columns as rows of numbers (changes) and the handstroke gap is assumed - ringers' shorthand for music

hand	AGFEDC	rounds
back	AGFEDC	
hand	GAEFDC	first change
back	GEADFC	
hand	EGDAFC	
back	EDGFAC	
hand	DEFGAC	
back	DFEAGC	
hand	FDAEGC	
back	FADGEC	
hand	AFGDEC	
back	AGFEDC	

LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

PLAIN HUNT & BUILDING METHODS

PLAIN HUNT & BUILDING METHODS

123456

123456

214356

241536

425136

452316

543216

534126

351426

315246

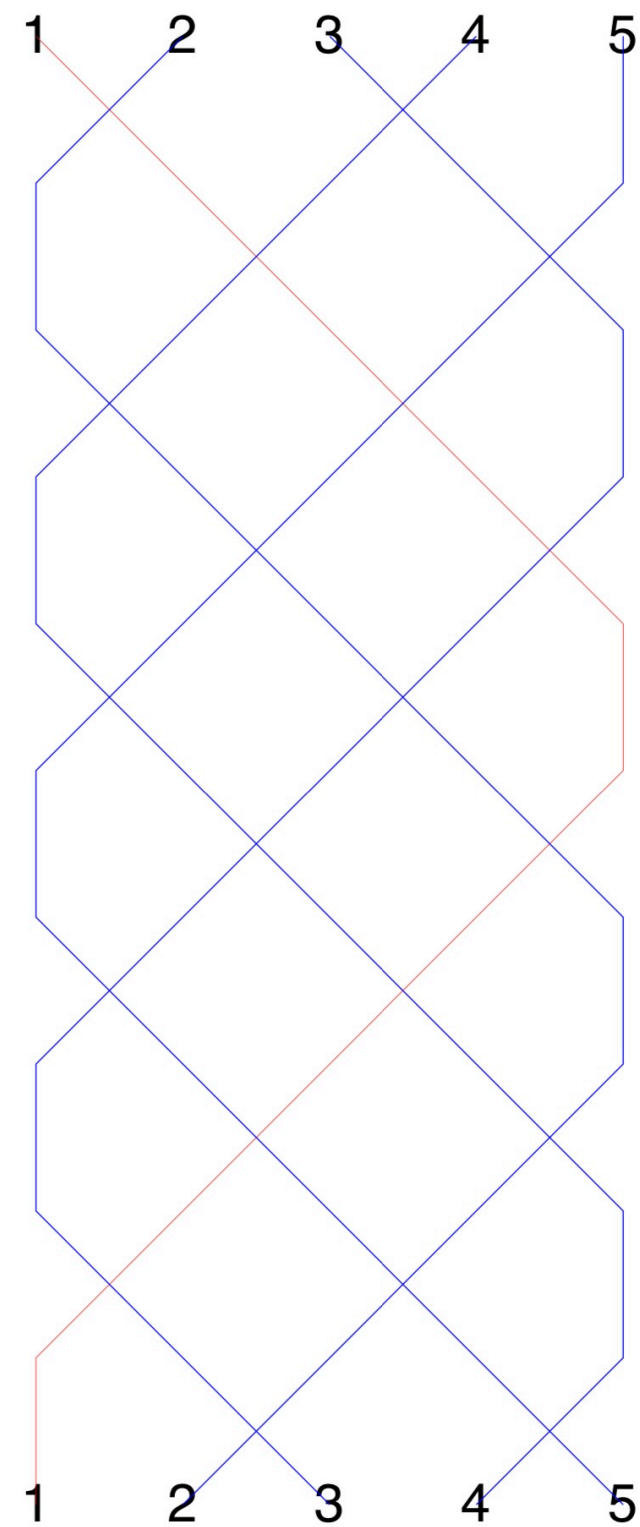
132546

123456

PLAIN HUNT & BUILDING METHODS

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456

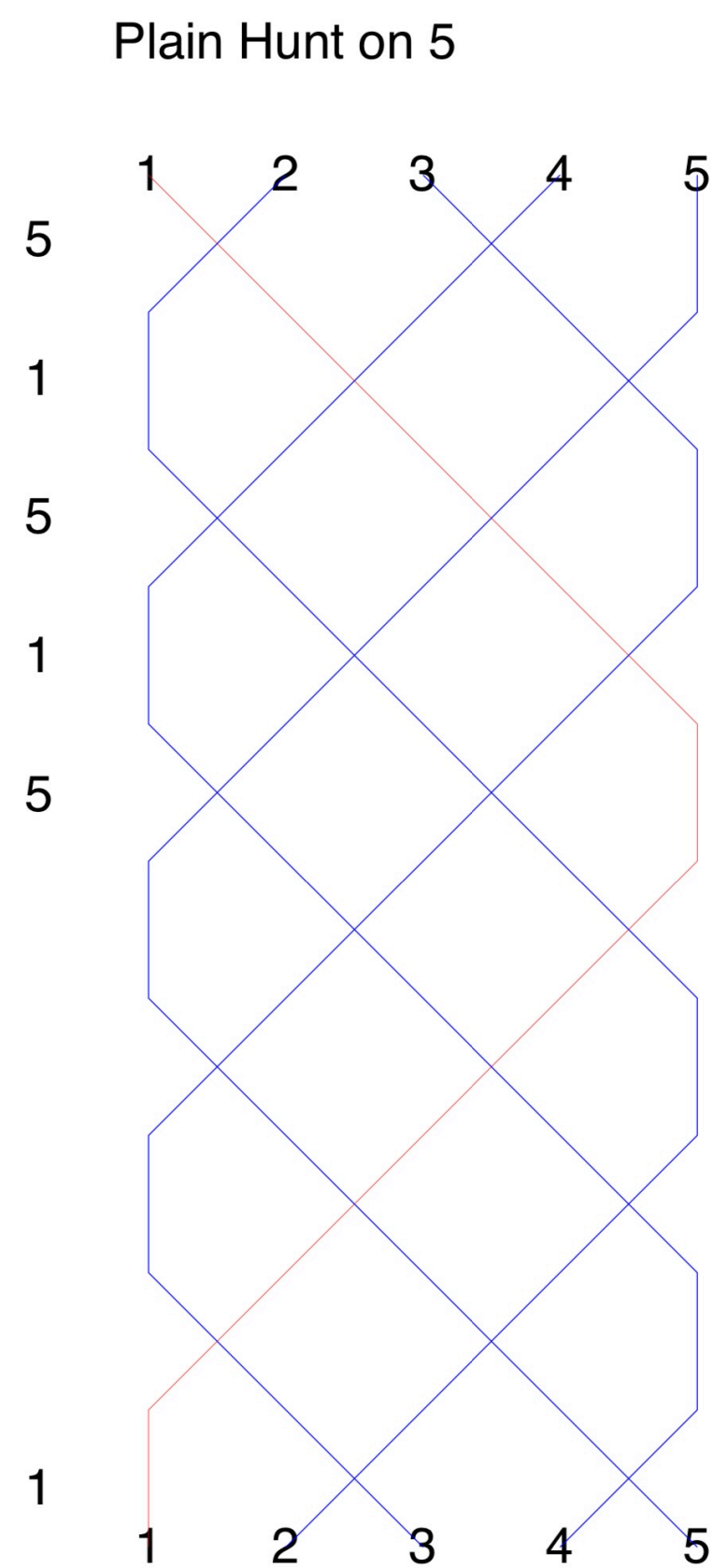
Plain Hunt on 5



PLAIN HUNT & BUILDING METHODS

PLACE NOTATION:

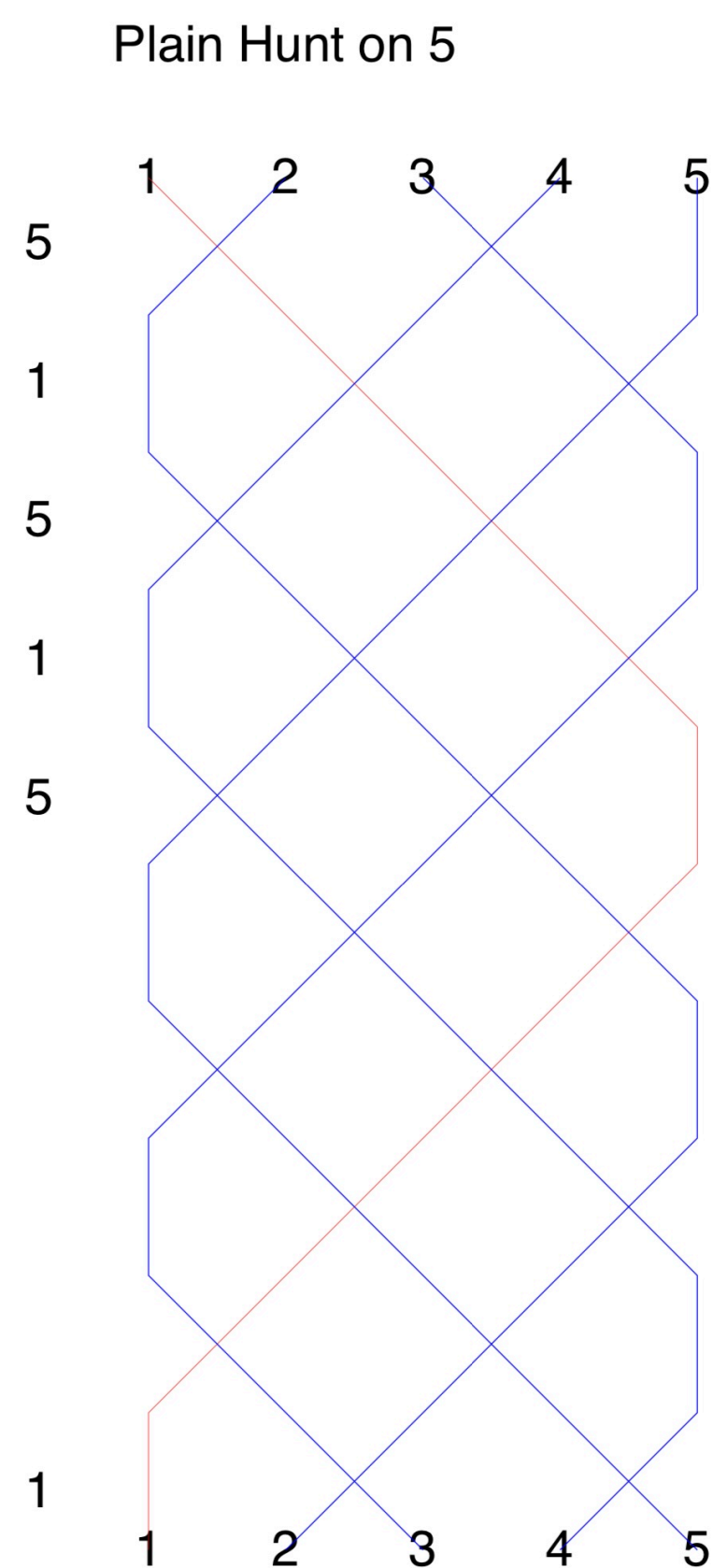
123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456

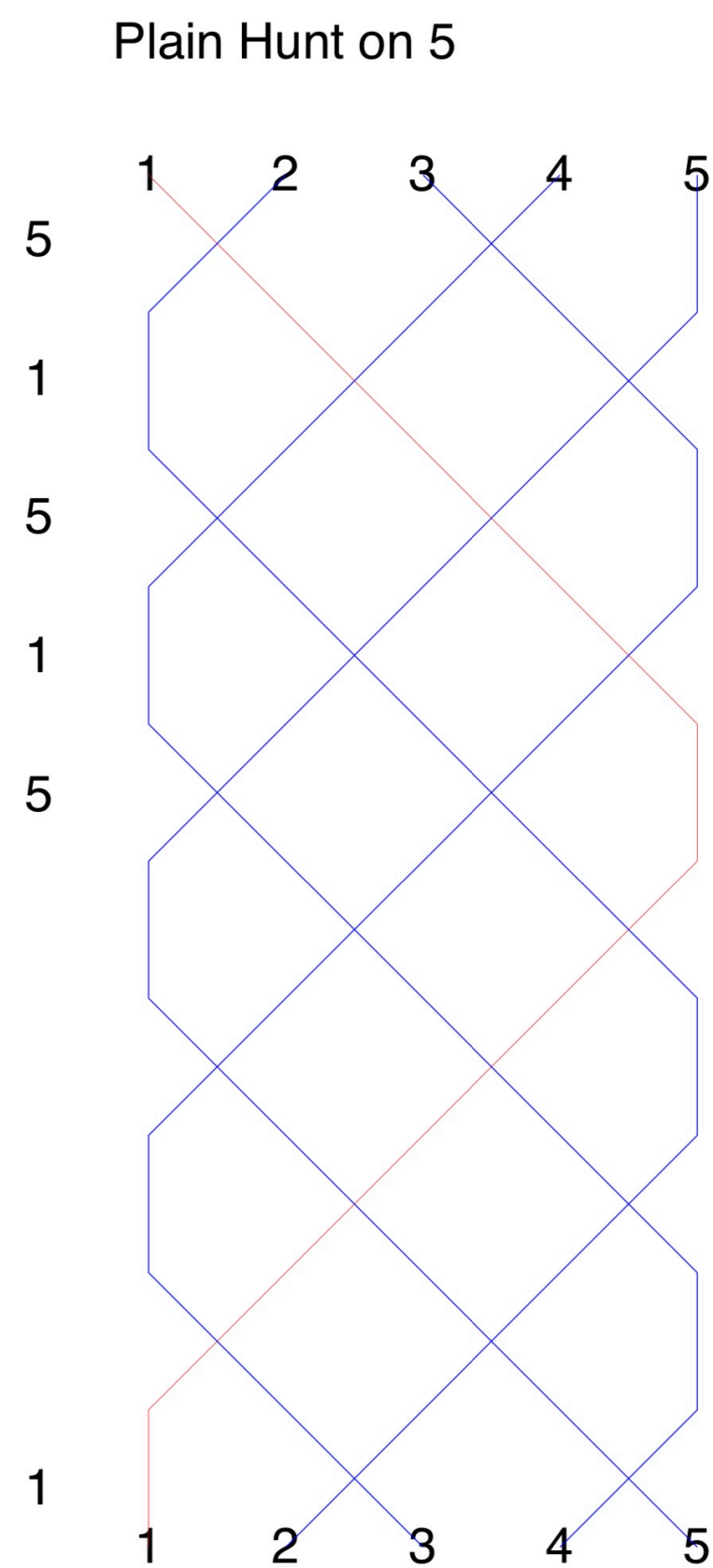


PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456

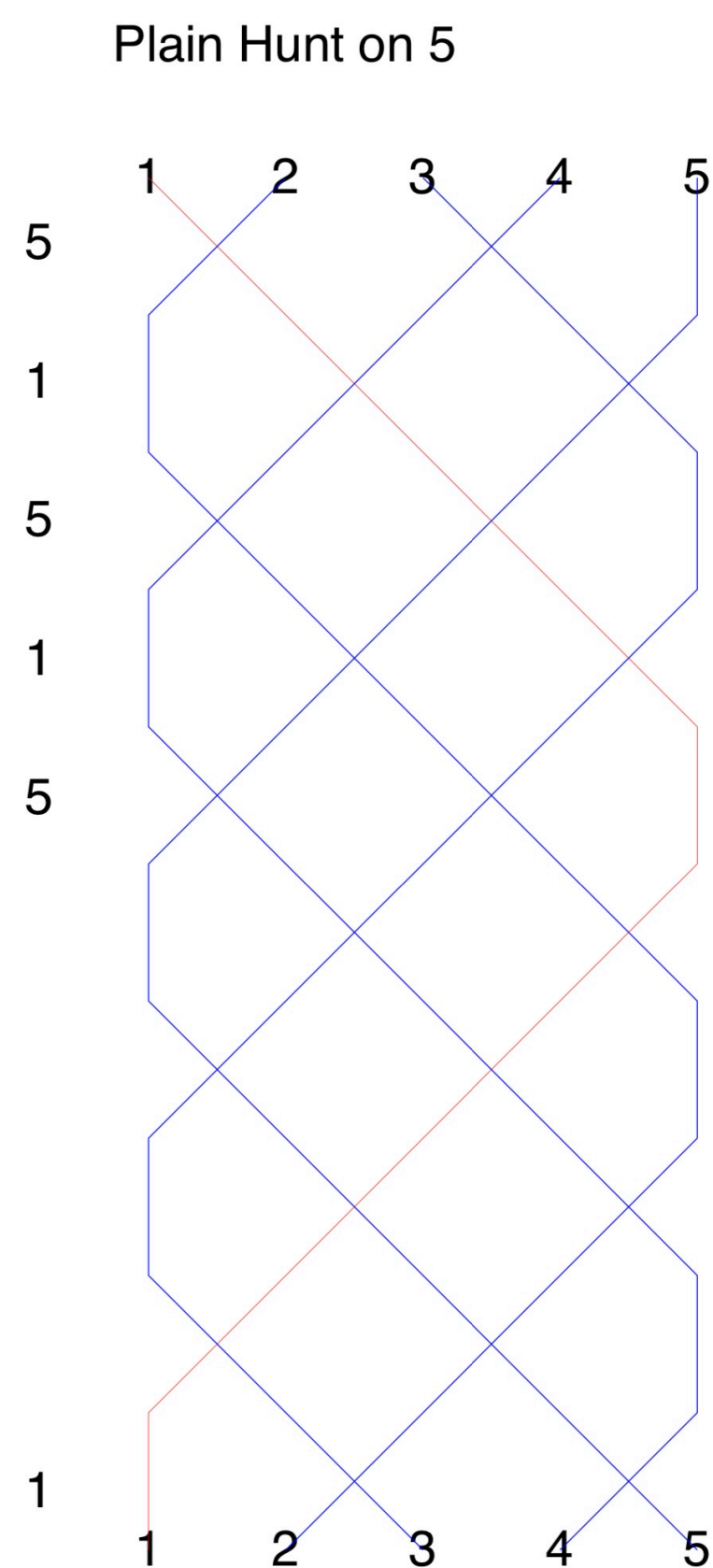


PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



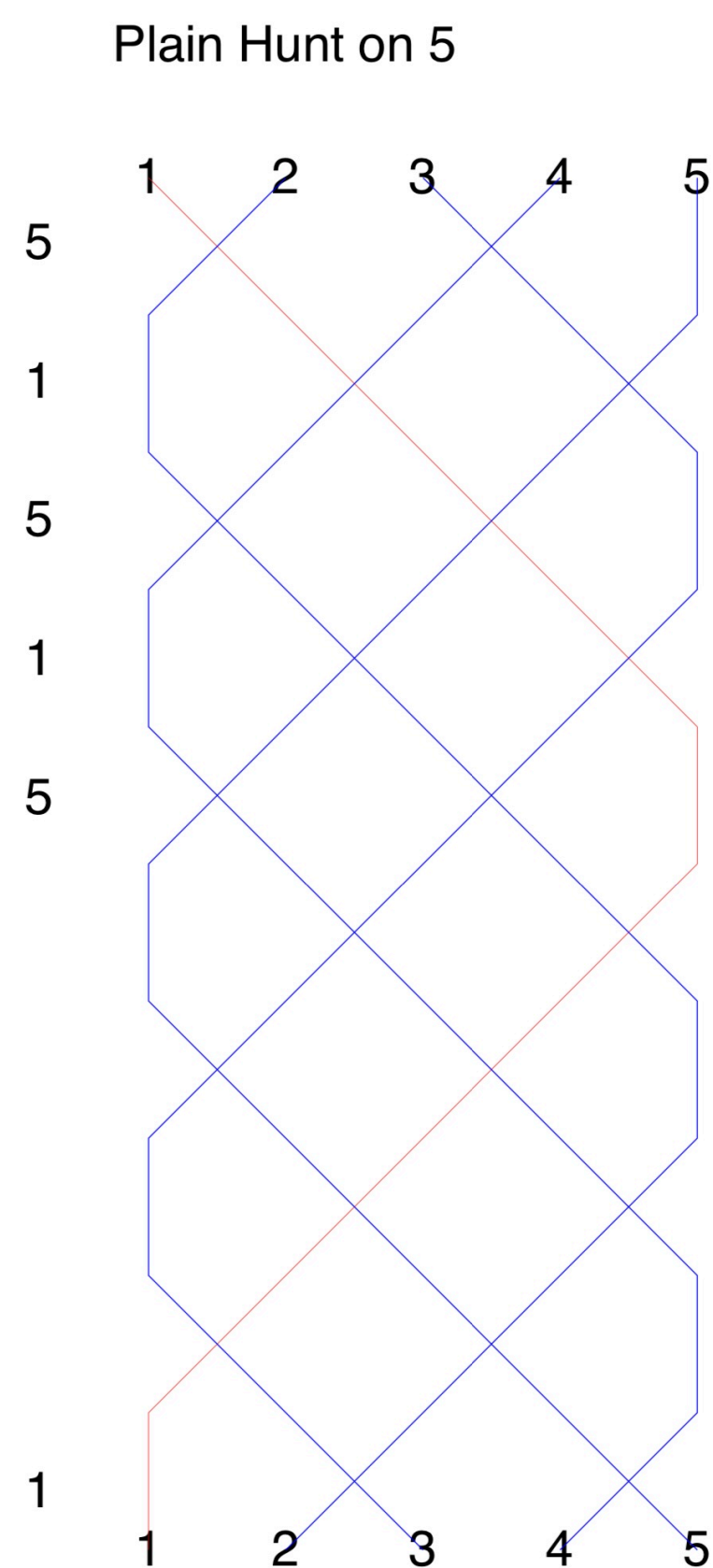
12345

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



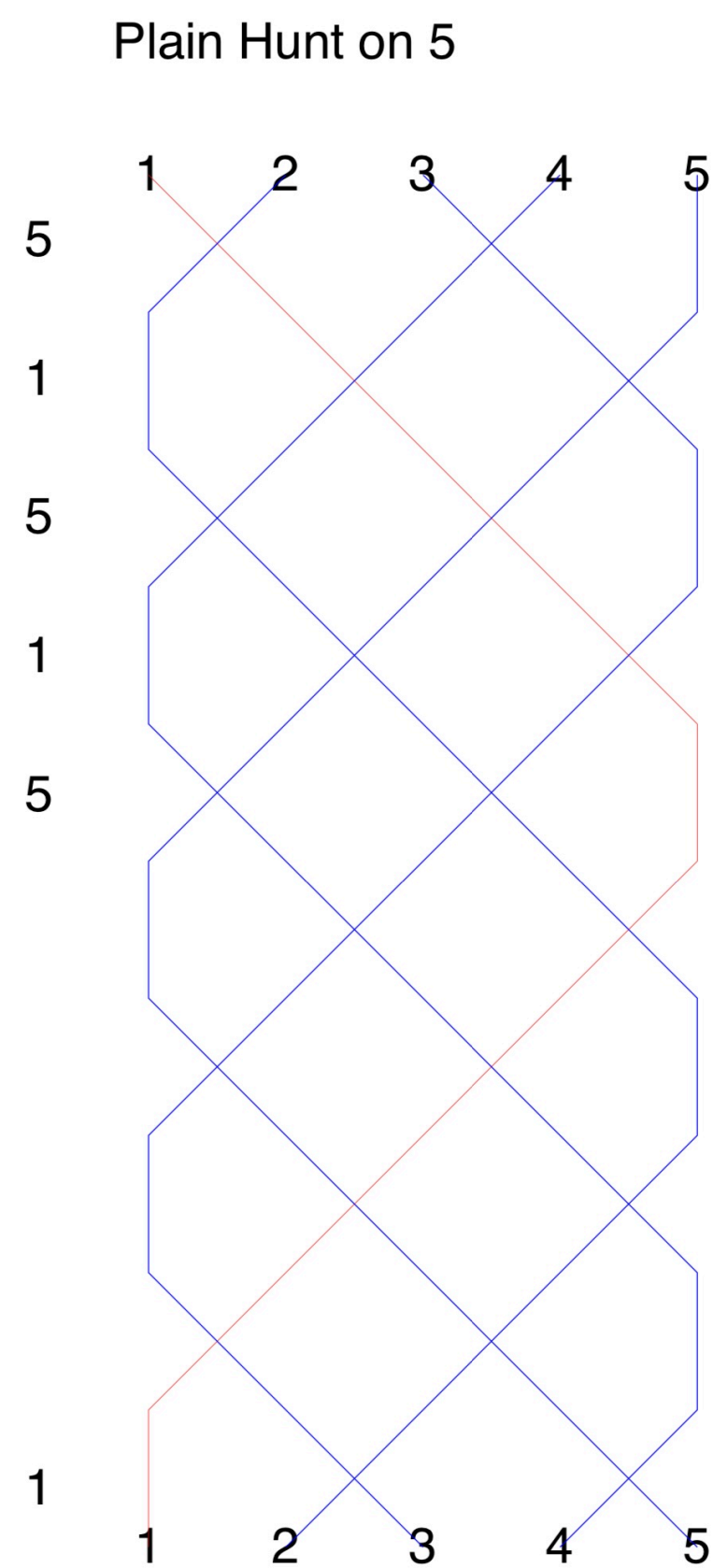
5 12345

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



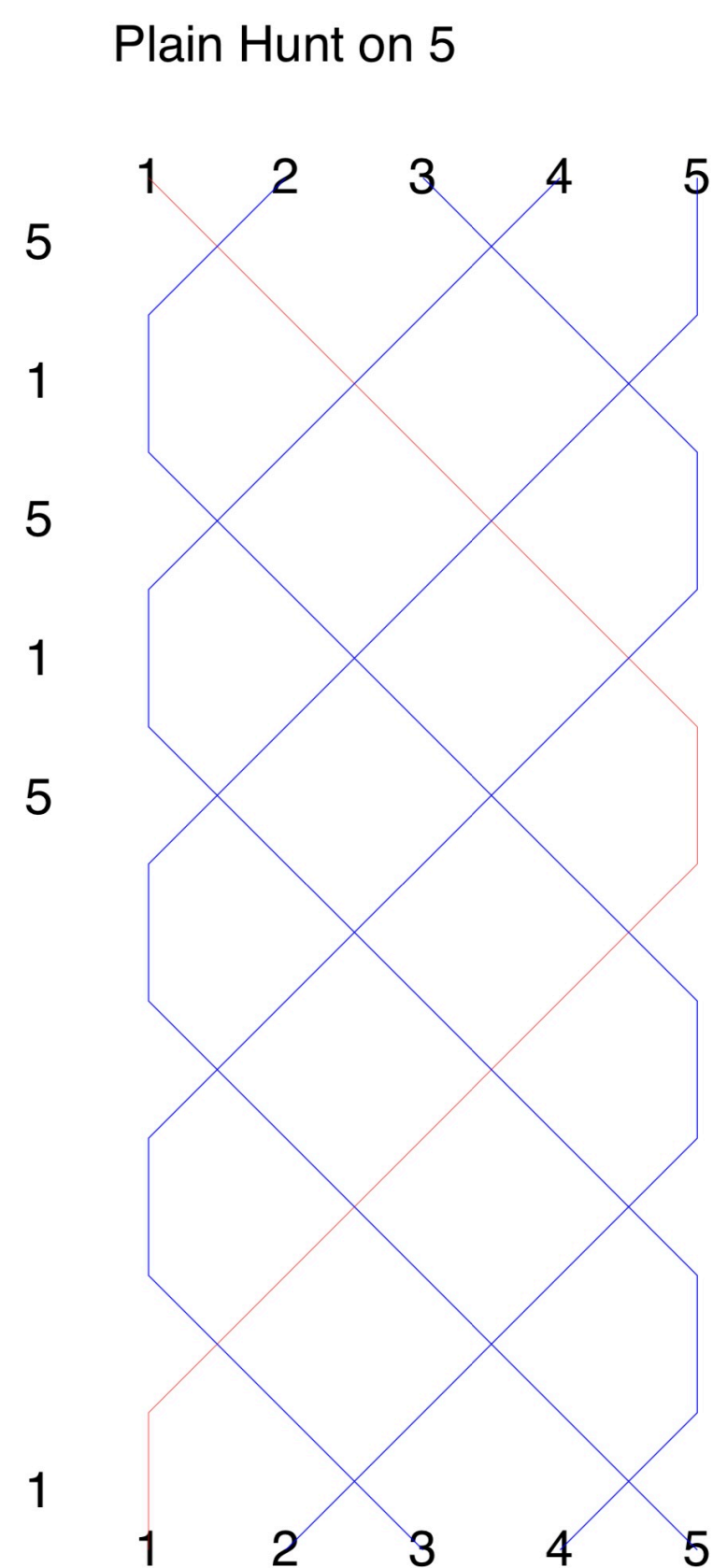
5 12345
21435

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



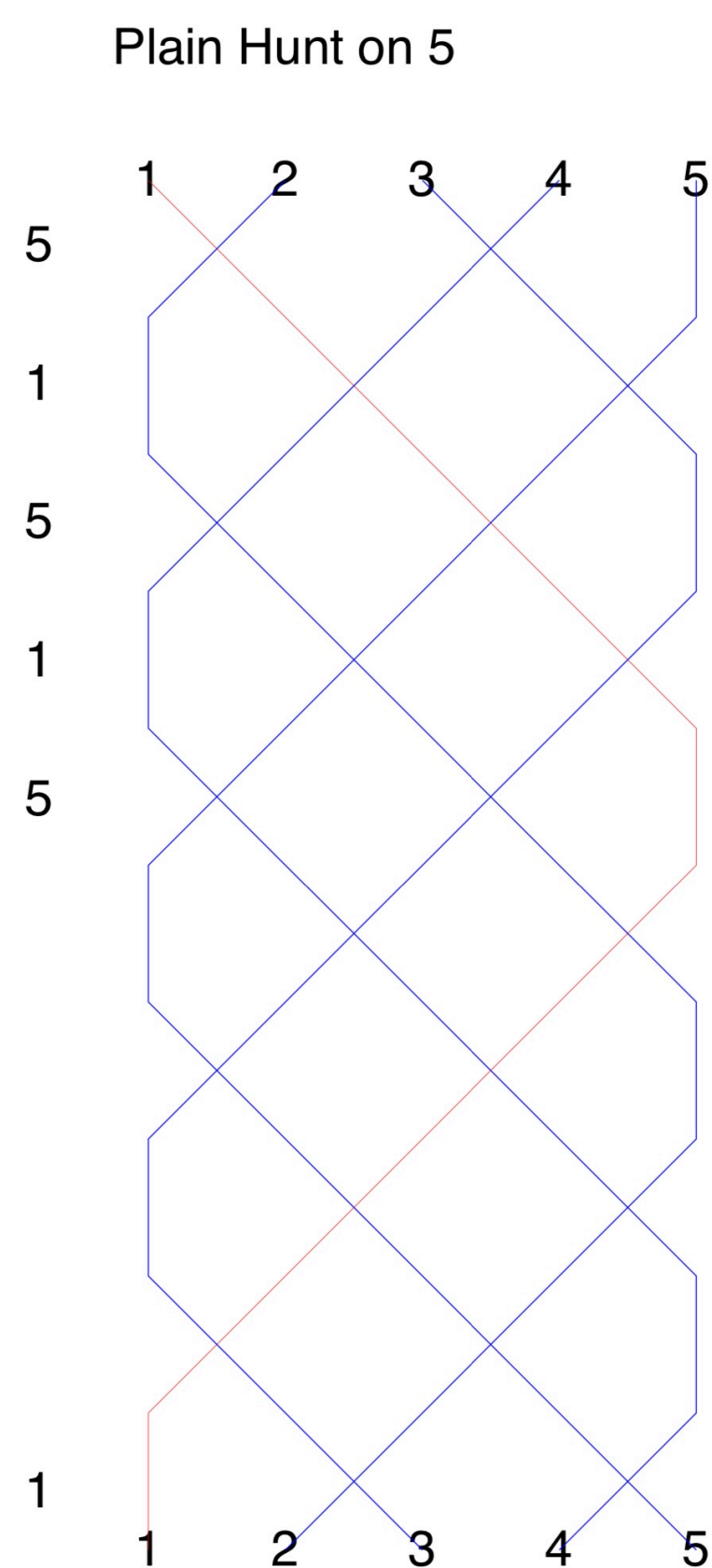
5 12345
1 21435

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



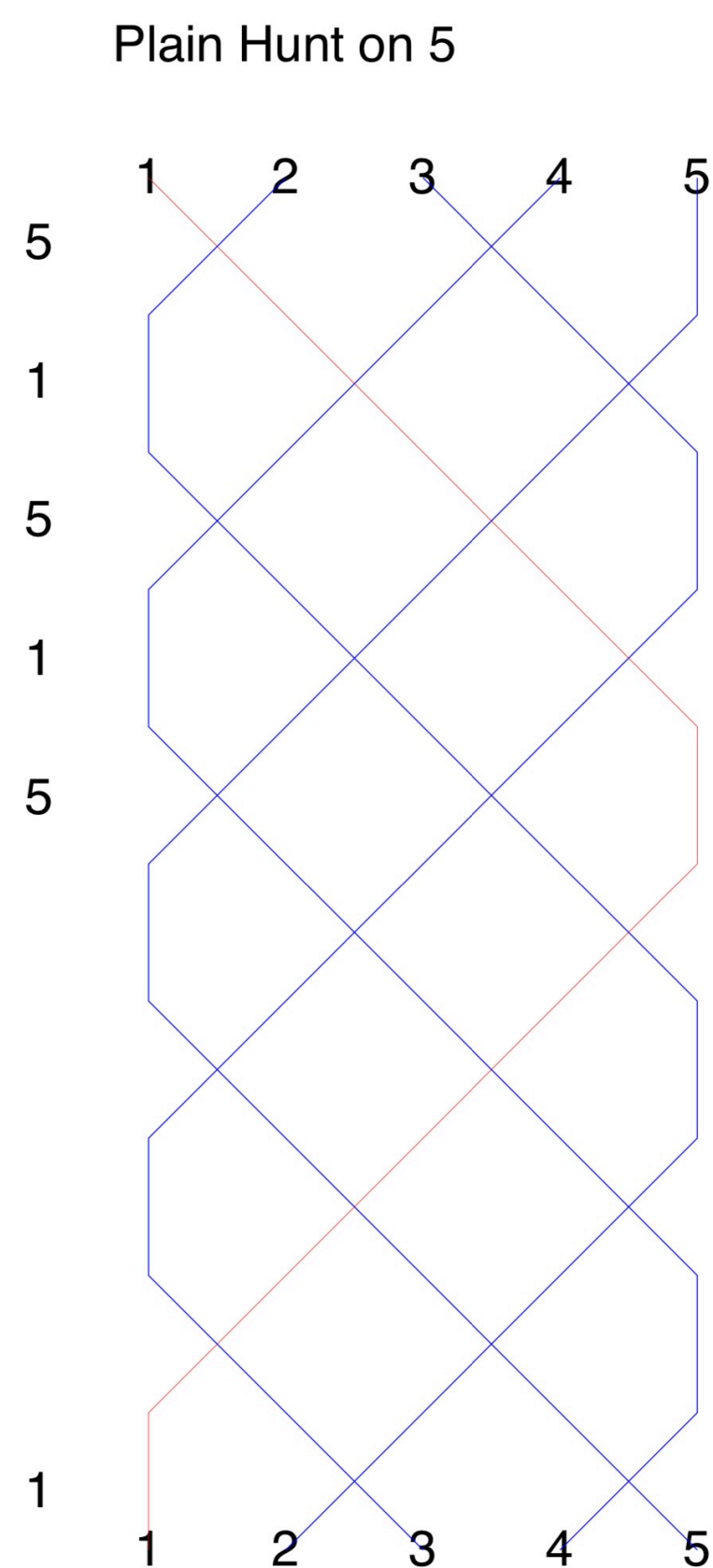
5 12345
1 21435
24153

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



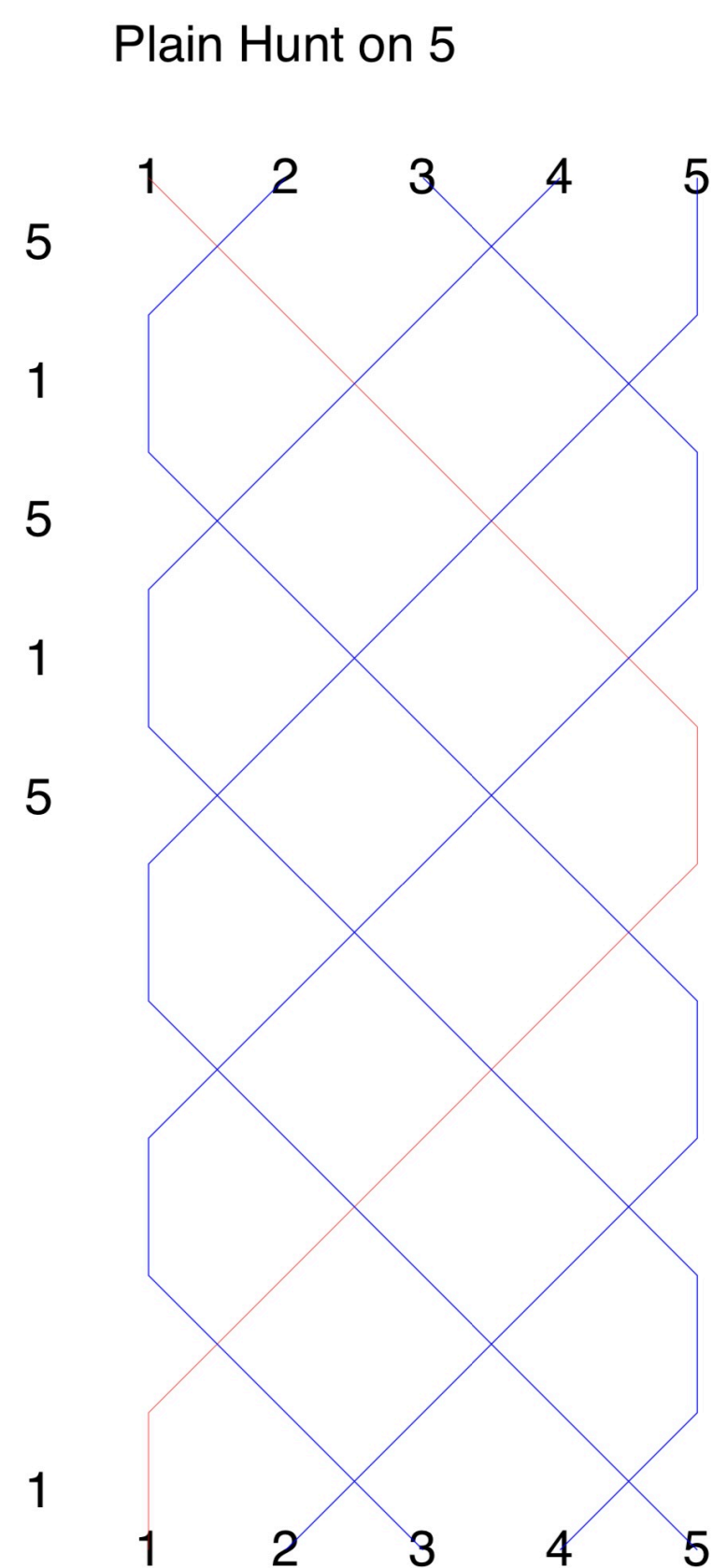
5 12345
1 21435
5 24153

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



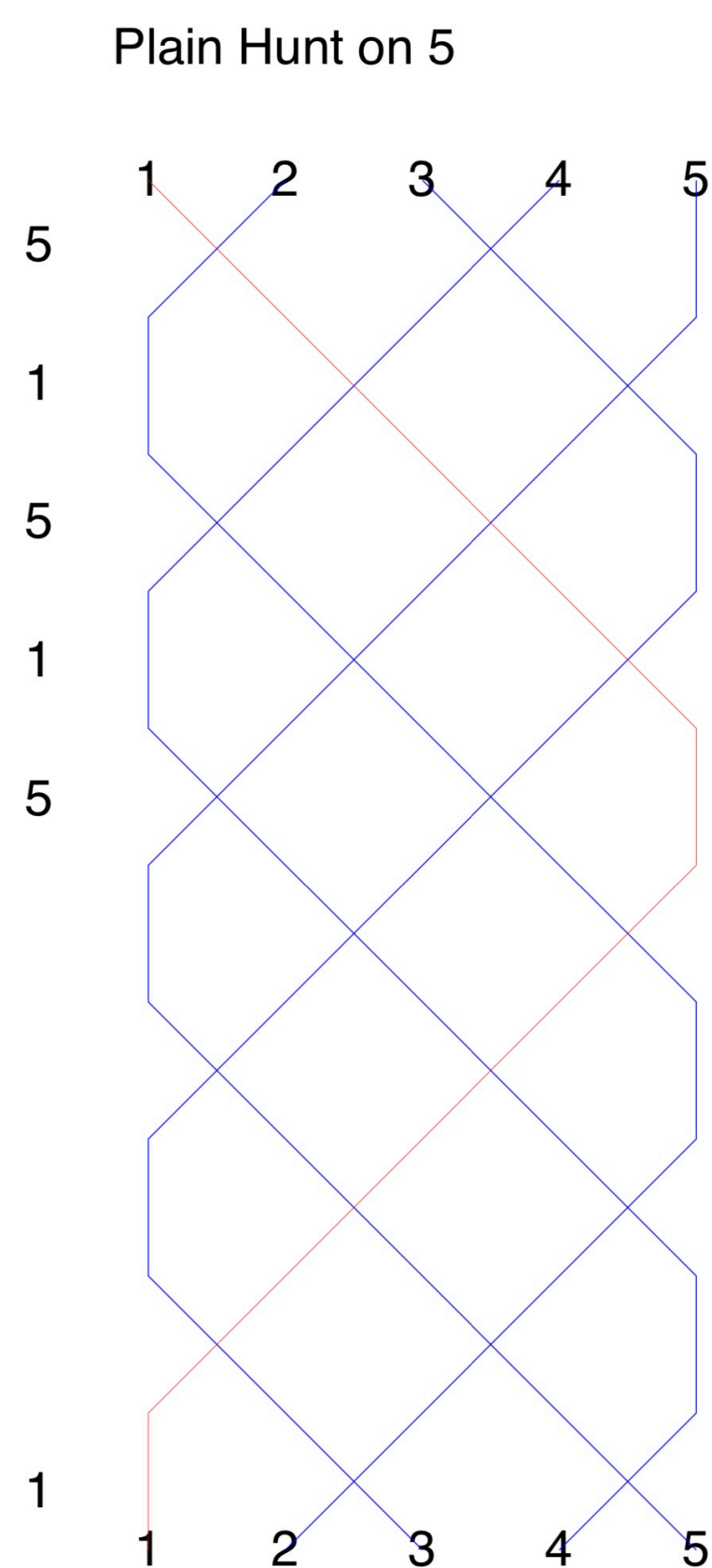
5 12345
1 21435
5 24153
42513

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



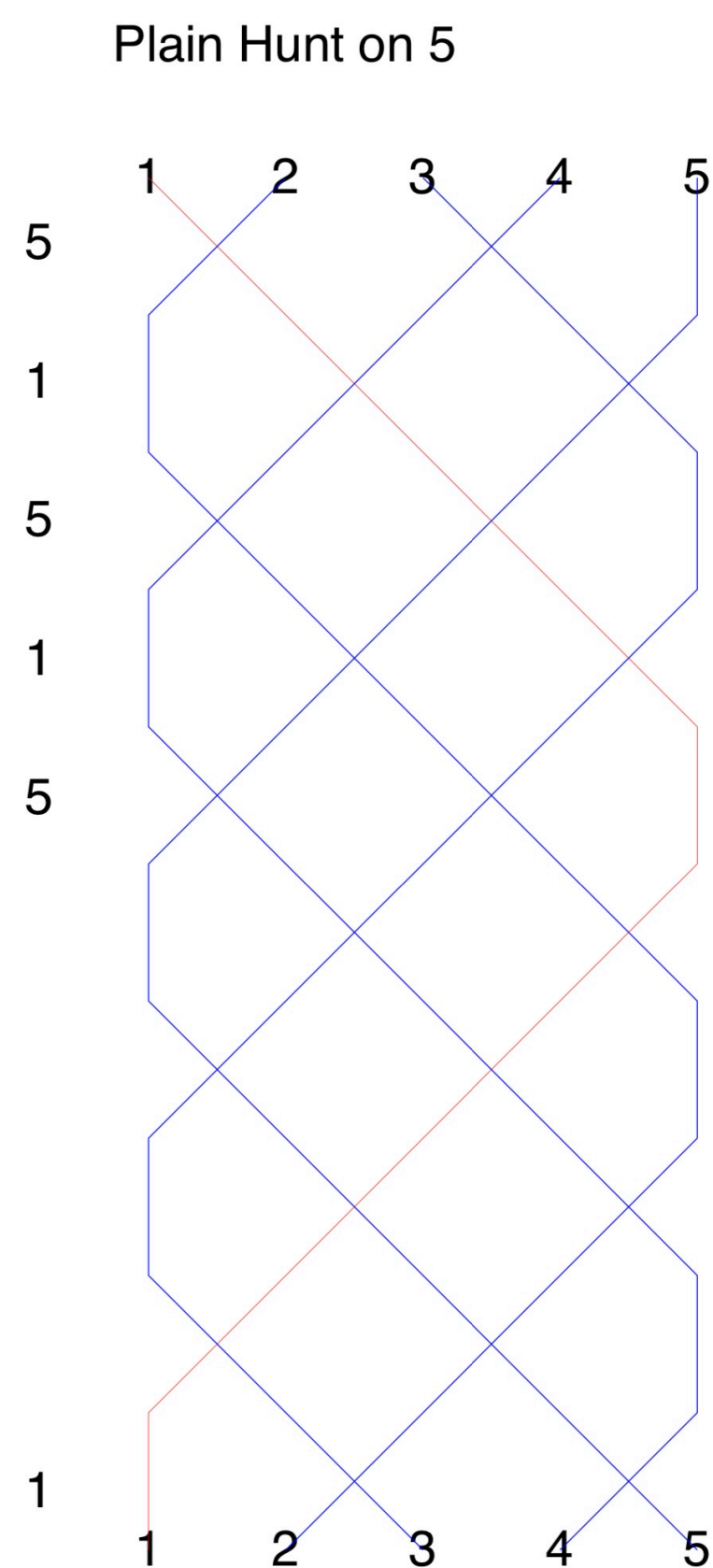
12345
5
21435
1
24153
5
42513
1
45231
5
54321
1
53412
5
35142
1
31524
5
13254

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



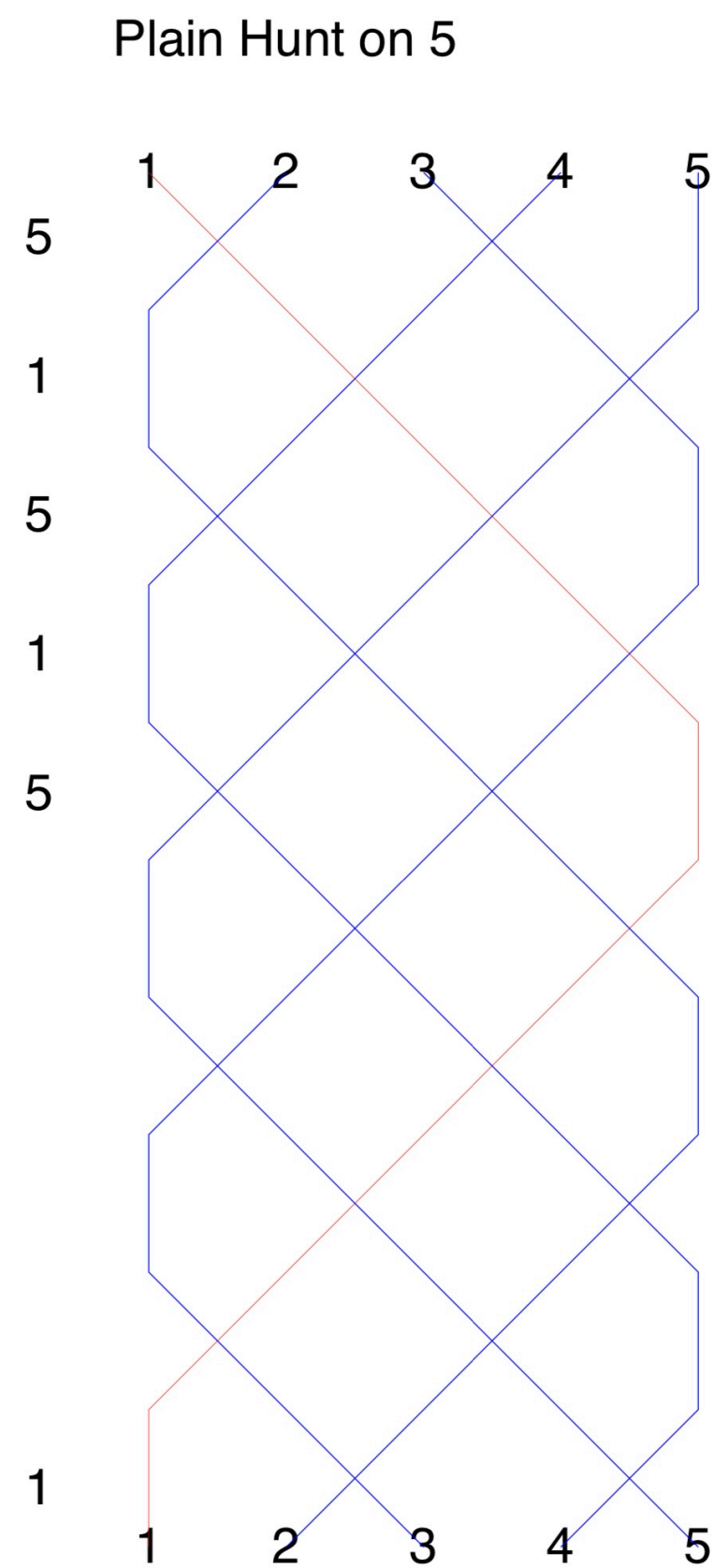
5 12345
1 21435
5 24153
1 42513
5 45231
1 54321
5 53412
1 35142
5 31524
1 13254
5 12345
125

PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
123456
214356
241536
425136
452316
543216
534126
351426
315246
132546
123456



5 12345
1 21435
5 24153
1 42513
5 45231
1 54321
5 54321
1 53412
5 35142
1 35142
5 31524
1 31524
5 13254
125 13524

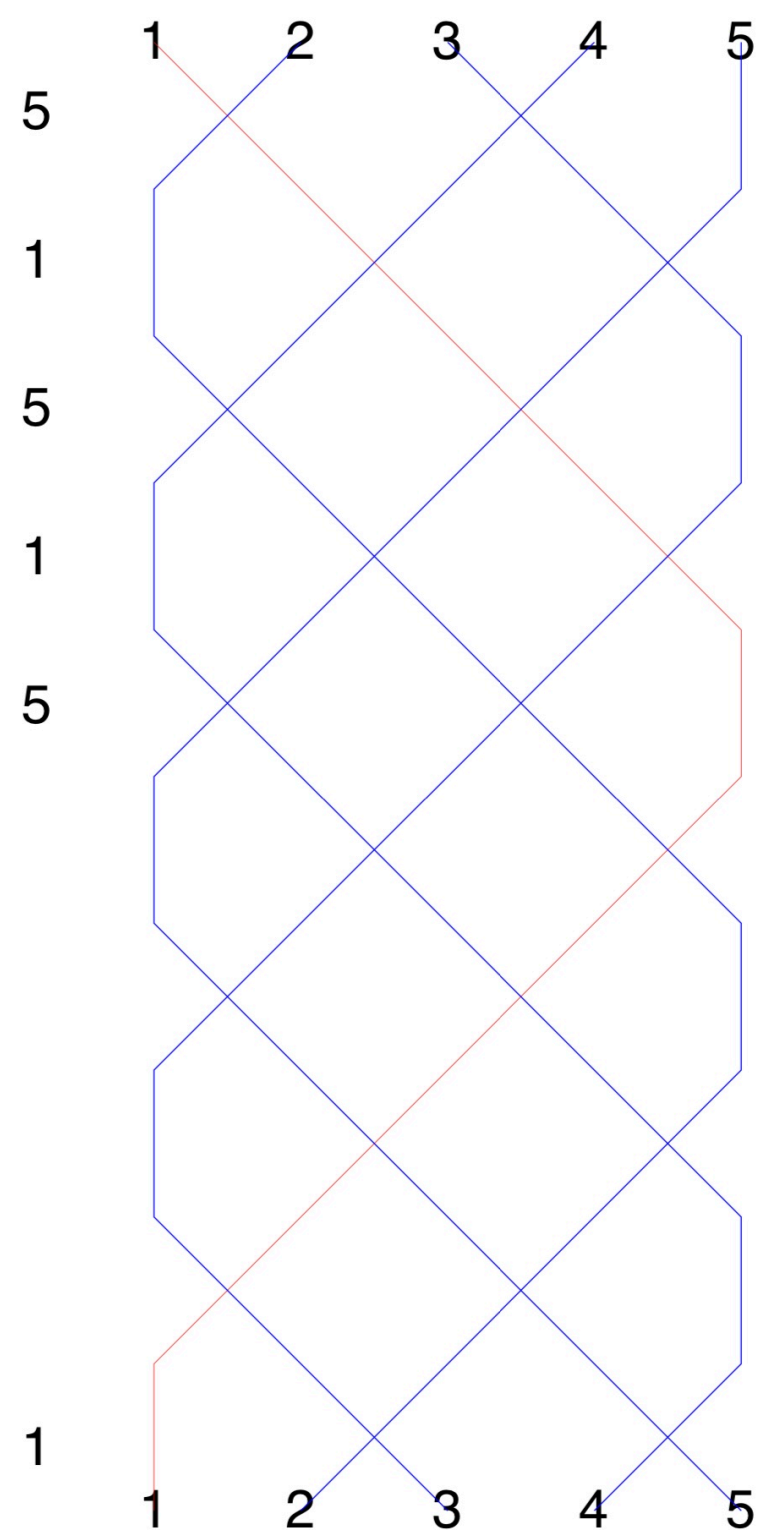
PLAIN HUNT & BUILDING METHODS

PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

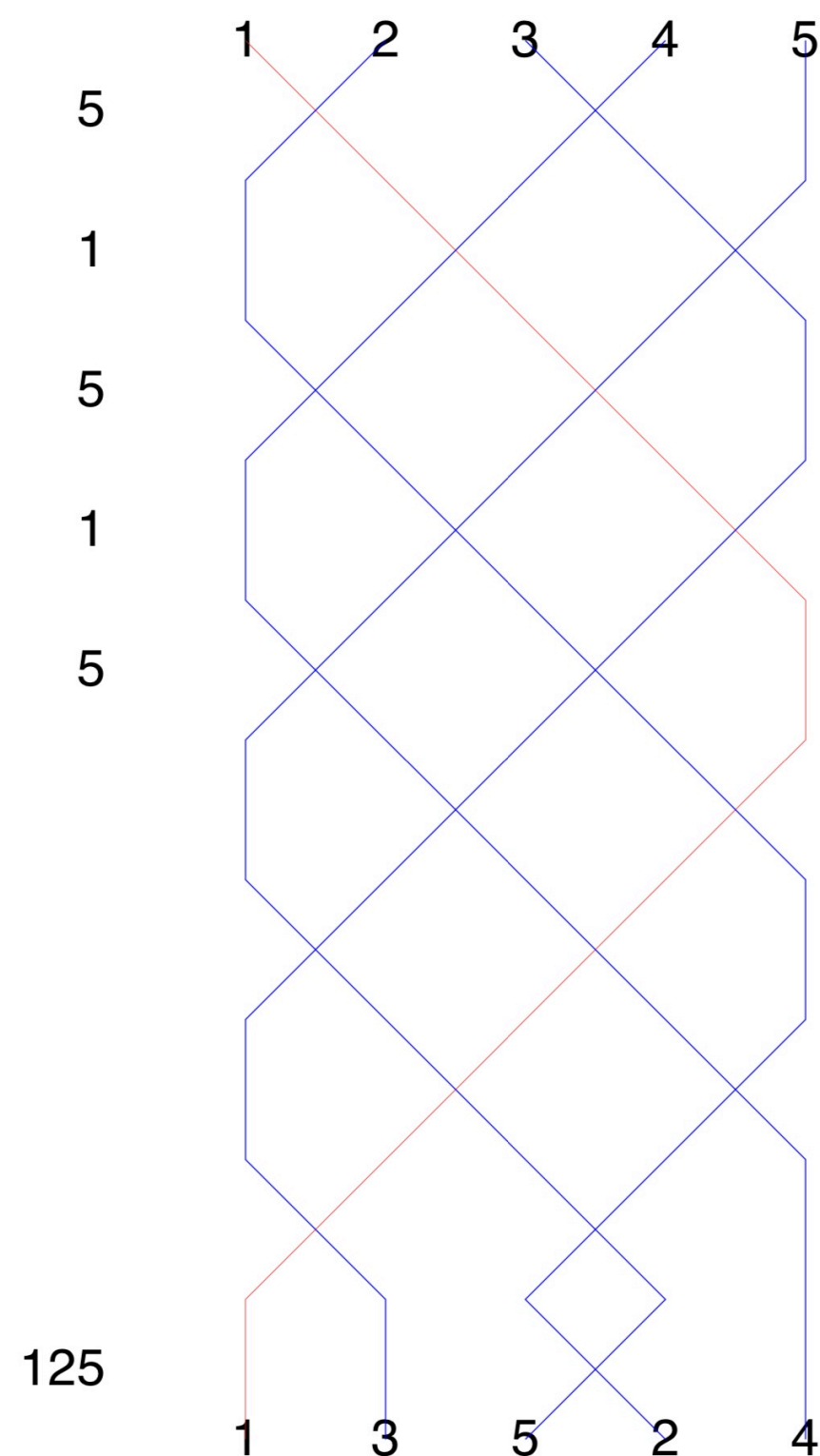
123456
 123456
 214356
 241536
 425136
 452316
 543216
 534126
 351426
 315246
 132546
 123456

Plain Hunt on 5



12345
 21435
 24153
 42513
 45231
 54321
 153412
 53412
 35142
 131524
 513254
 12513524

Plain Bob Doubles

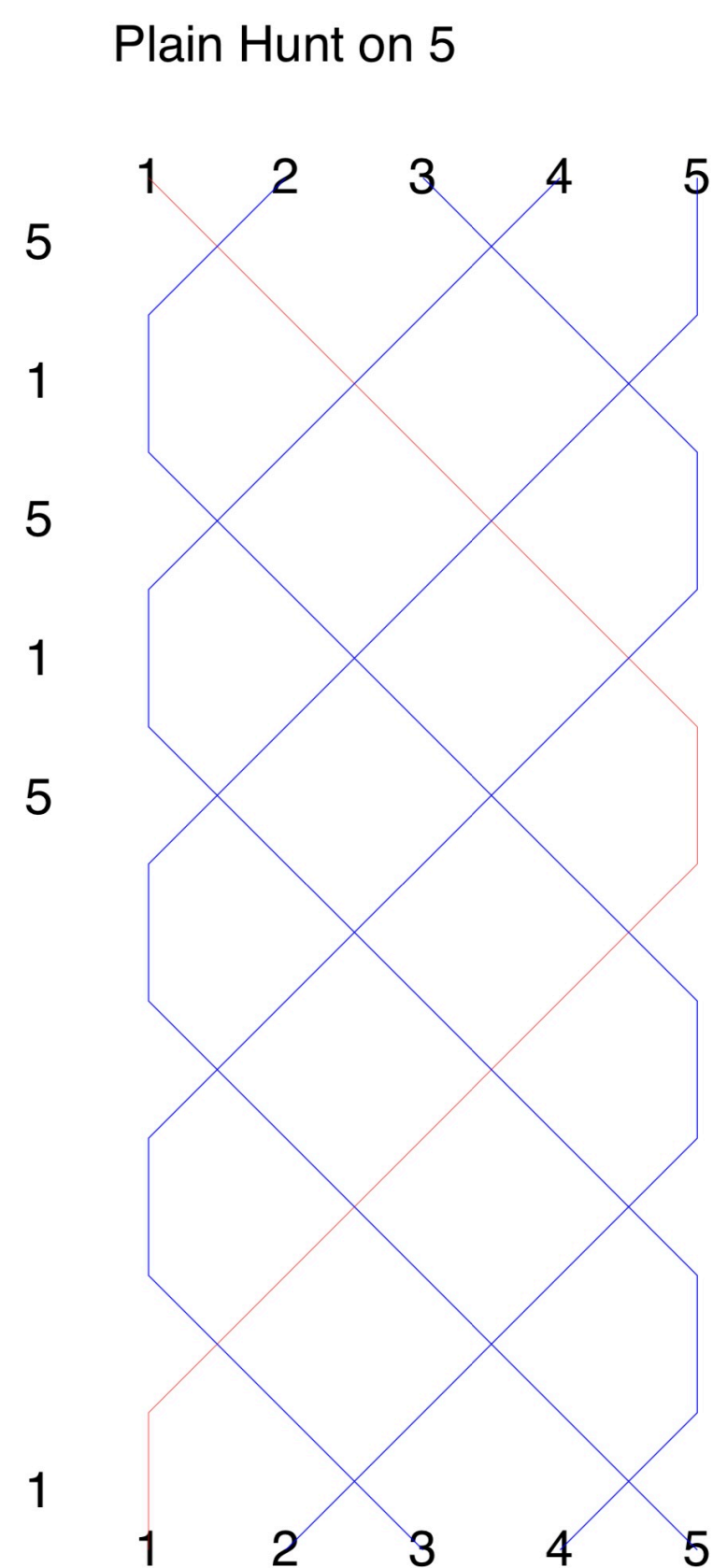


PLAIN HUNT & BUILDING METHODS

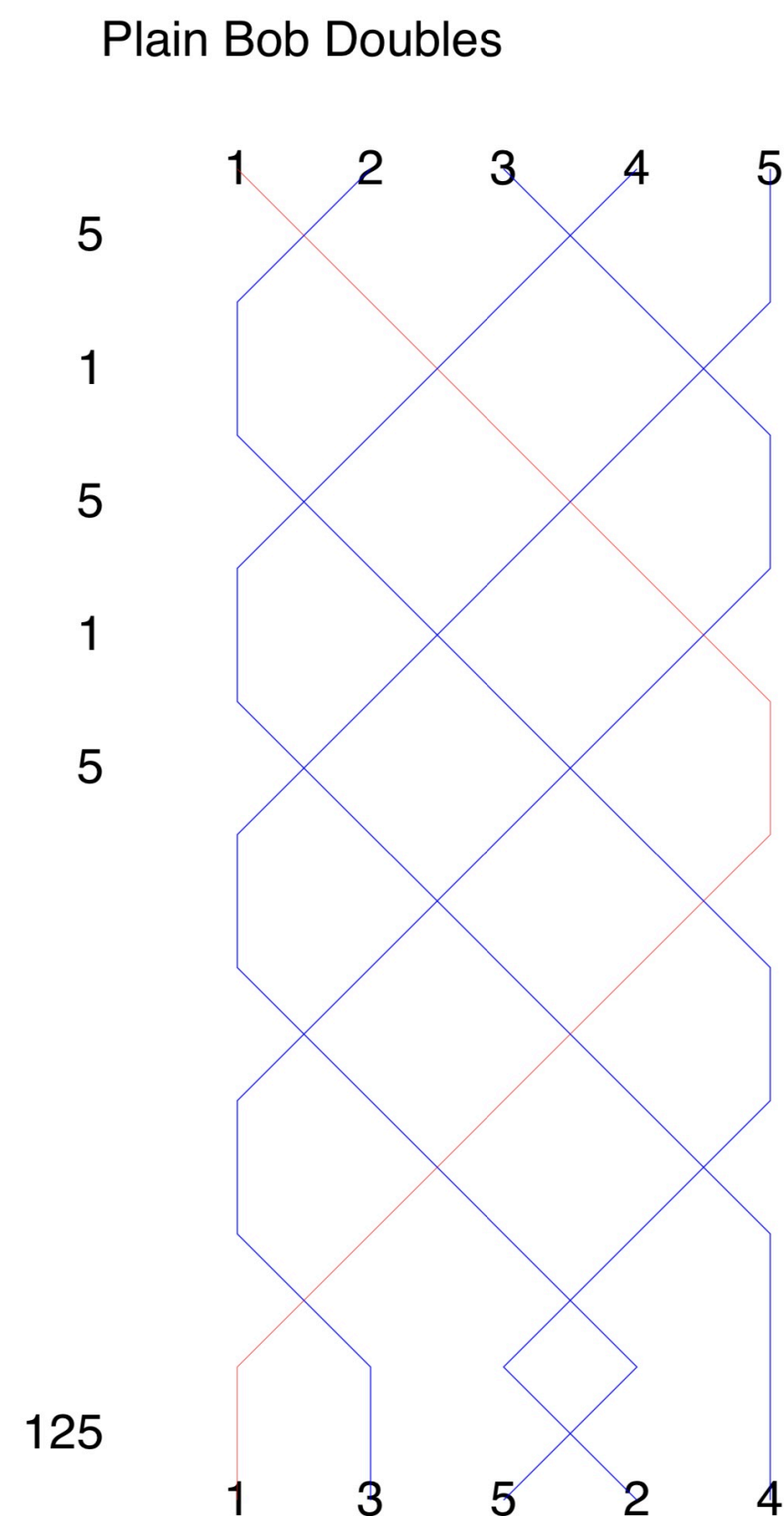
PLACE NOTATION: OF PLAIN HUNT ON 5 IS 5.1.5.1.5, 1

LET'S BUILD 5.1.5.1.5, 125:

123456
 123456
 214356
 241536
 425136
 452316
 543216
 534126
 351426
 315246
 132546
 123456



12345
 21435
 24153
 42513
 45231
 54321
 53412
 35142
 31524
 13254
 125
 13524



HOMEWORK:

1. CONTINUE 5.1.5.1.5, 125 FOR ANOTHER THREE LEADS. TRACE THE ROUTE OF THE TREBLE IN RED AND THE 2 IN BLUE.
2. WRITE OUT 3.1.5.1.5.1.5.1.5, 1 UNTIL YOU RETURN TO ROUNDS. TRACE THE TREBLE AND 2 IN RED AND THE 3 IN BLUE. WHAT IS THIS..?
3. WRITE OUT ONE LEAD OF X16X16X16, 12 AS A GRID AND SEE IF YOU CAN CONSTRUCT A SINGLE BLUE LINE FOR THE 2. WHAT IS THIS..?
4. WRITE OUT 3.1.5.3.1.3.1.3.5.1.3.1.3.1.5.3.1 - DON'T WORRY ABOUT CONTINUING TO ROUNDS UNLESS YOU WANT TO. RE-WRITE AS A GRID. WHAT IS THIS..?
5. MORE ADVANCED..! CHANGE THE 5 BEFORE THE LEAD IN 2) TO A 3. WHAT IS THIS..? CAN YOU SEE ANY SIMILARITY TO PART OF 3)..?

LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

(SOME OF) THE STUFF THAT HELPS YOU TO RING METHODS:

LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

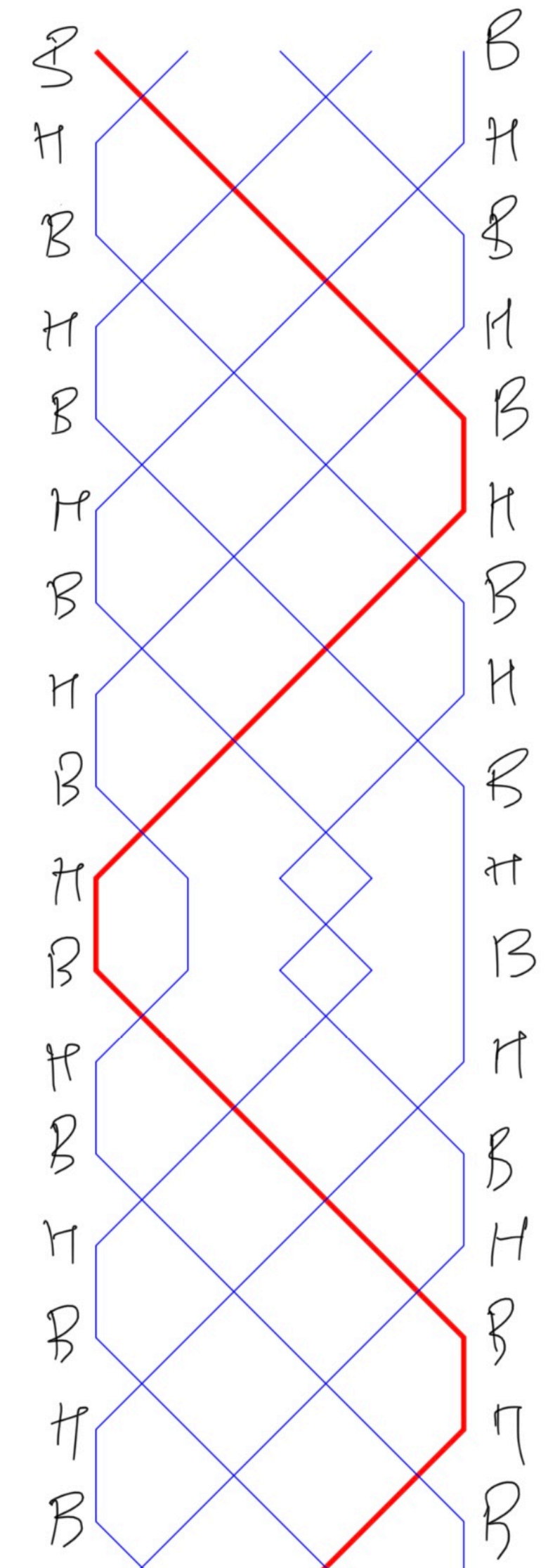
(SOME OF) THE STUFF THAT HELPS YOU TO RING METHODS:

handstroke and backstroke

(SOME OF) THE STUFF THAT HELPS YOU TO RING METHODS:

handstroke and backstroke

Plain Bob Doubles



LEARNING TO RING (THE SKILLS THAT UNDERPIN BELL CONTROL; AND METHOD THEORY)

DEVELOP A BIG TOOLBOX OF SKILLS



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders
- ▶ learn to use the coursing order and how it's affected by calls



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders
- ▶ learn to use the coursing order and how it's affected by calls



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders
- ▶ learn to use the coursing order and how it's affected by calls
- ▶ develop the skill of listening/hearing



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders
- ▶ learn to use the coursing order and how it's affected by calls

- ▶ develop the skill of listening/hearing
- ▶ develop the skill of ropesight/seeing



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders
- ▶ learn to use the coursing order and how it's affected by calls

- ▶ develop the skill of listening/hearing
- ▶ develop the skill of ropesight/seeing



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders
- ▶ learn to use the coursing order and how it's affected by calls

- ▶ develop the skill of listening/hearing
- ▶ develop the skill of ropesight/seeing

- ▶ develop the ability to deconstruct skills



DEVELOP A BIG TOOLBOX OF SKILLS

- ▶ learn to use the path of the treble (lead, half-lead, under/over)
- ▶ study structure (grids), pieces of work and seeing rules
- ▶ learn to use place bells and their starts and their orders
- ▶ learn to use the coursing order and how it's affected by calls

- ▶ develop the skill of listening/hearing
- ▶ develop the skill of ropesight/seeing

- ▶ develop the ability to deconstruct skills
- ▶ develop the ability and find the opportunities to learn and to practice (imagination, curiosity, self study)

