

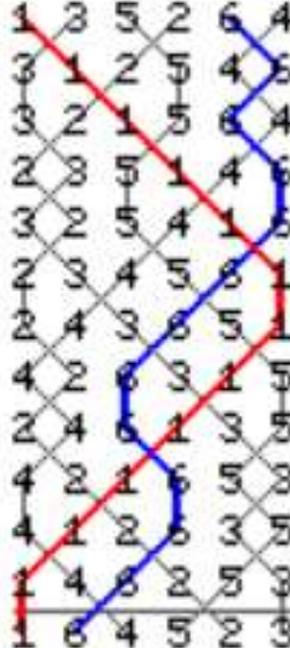
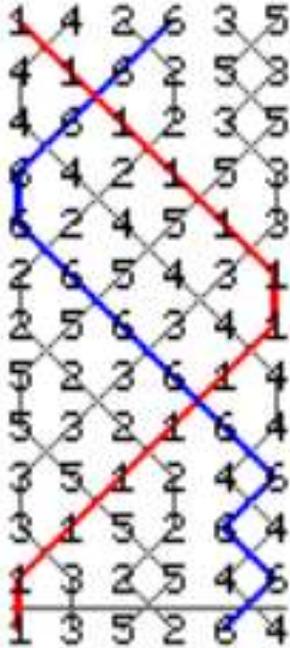
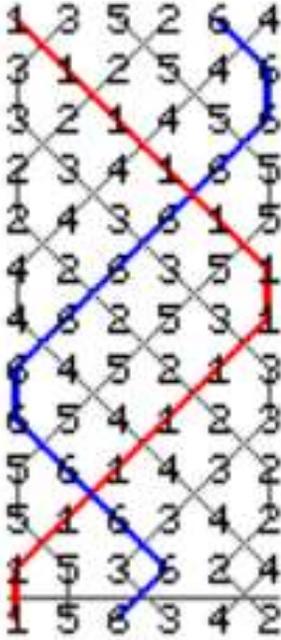
Understanding the importance of passing the treble

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16th May 2020

A few basics:

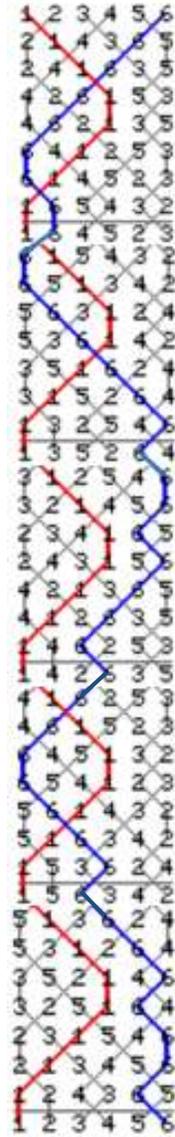
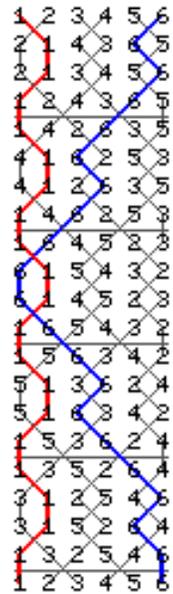
Plain methods

Rule 1 - If you meet the treble coming in the opposite direction, don't stop, keep going and cross with the treble



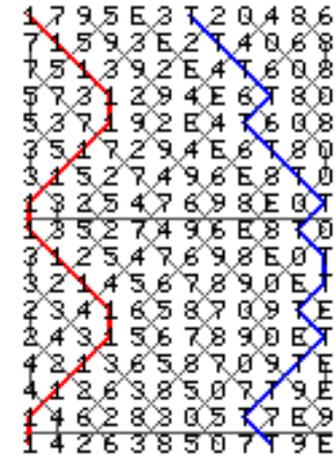
Rule 2 – There is no rule 2, rule 1 is the only option

Bastow minor

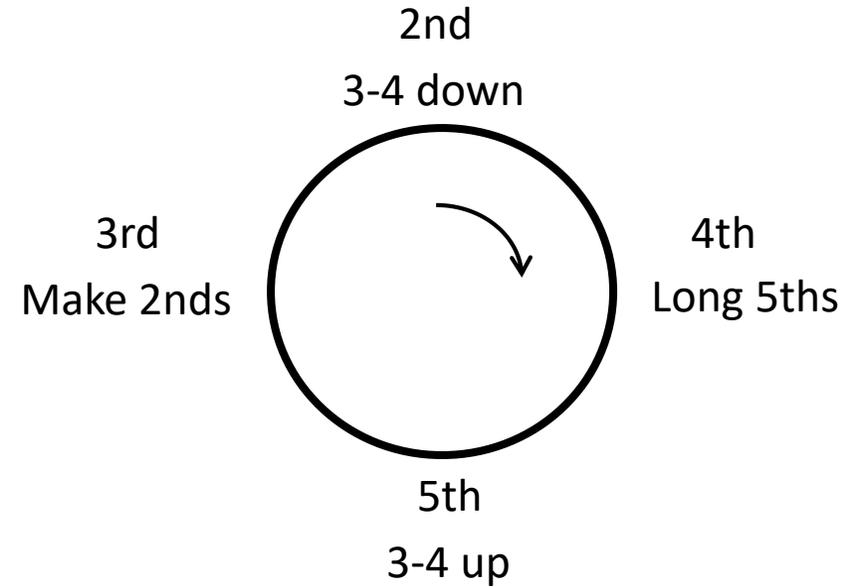
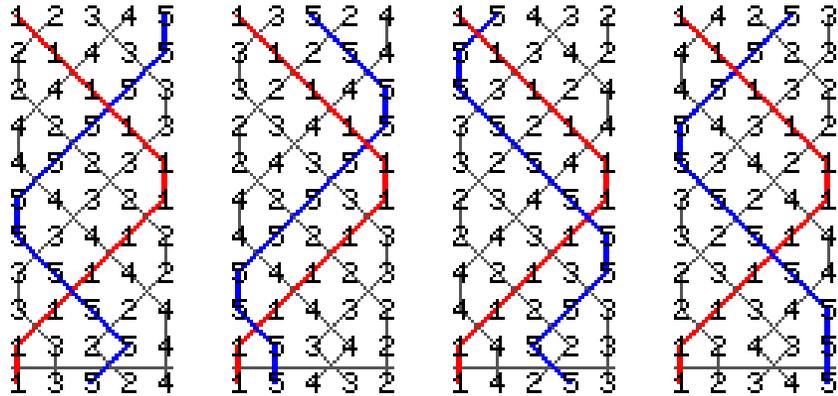


Little Bob minor

Little Bob maximus



Plain Bob doubles



Starting from a lead:

Pass the treble in 4-5,

Pass the treble in 3-4,

Pass the treble in 2-3,

Pass the treble in 1-2,

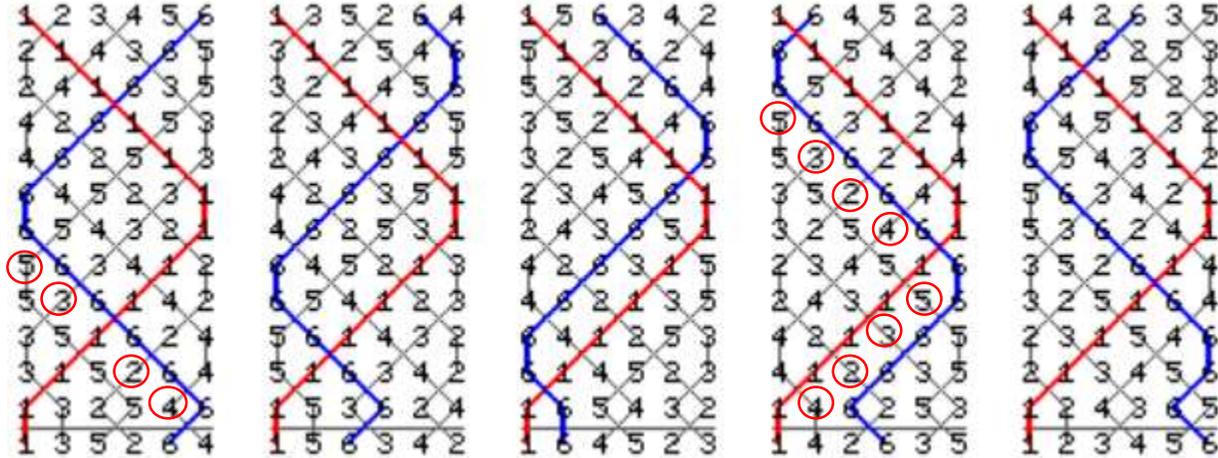
dodge 3-4 down

make long 5ths

dodge 3-4 up

make 2nds

Plain Bob minor – a different way



From lead, count the bells before meeting the treble, count the same number after the treble then dodge
When turned from lead by the treble, then make 2nds

Whilst this may enable a learner to get through a course of the method, it certainly is not recommended for the longer term. It works provided that everyone in the band stays right. Should any of the band go astray, the ringing will most likely as not head south pretty quickly. To be able to ring this confidently, or any method for that matter, there is a need to at least have a good idea as to where the treble is passed.

Confession time

Strange though it may seem, although only able to ring Grandsire Doubles at the time, this way of ringing Plain Bob minor was suggested to me by my then local tower captain who couldn't even ring the method. It worked too as, visiting other towers, I could get through a plain course quite unscathed, initially quite oblivious to the order in which I was passing any of the other bells or indeed anything else that might be happening. Having done this only a few times though I quickly discovered two things:

- Except for the treble I was passing the other bells in the same order
- The number of bells passed before meeting the treble reduced by a factor of one every lead

Because of this second point I was able to work out (if you can call it that) when I was going to pass the treble before I got there. This was quite handy as it then didn't matter quite so much if the treble was in the wrong place, I knew where we would've crossed paths and as such was able to execute the following dodge in the correct place.

A further benefit was realised when it came to ringing touches. Managing the bobs and singles was easy enough partly because I wasn't worrying about what I'd be doing at the following lead end, - I simply counted the bells before the treble and that was my cue. Eventually with time, it became automatic.

All these observations became planted in my brain and before too long I was ringing Plain Bob minor competently on autopilot. It's difficult to explain how, but more a case of getting to know, for example, what a 3-4 down dodge "felt" like or, on those occasions when my mind may have wondered, (it happened, still does), I would be able to quickly see where the treble was and instinctively take my cue from that.

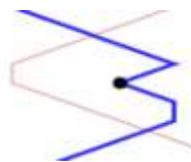
One thing to note however, this means of ringing Plain Bob is not so straightforward on odd bell numbers.

So back to the plot

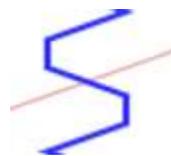
What I learnt from this experience was that, even though initially I had no idea where the treble passing points were, knowing where the treble will or should be does make things easier.

As will have been noticed during recent presentations there is a lot of commonality between some methods and as such the same is true for where the treble is passed. Eg, methods with triple dodging in either 1-2 places or 5-6 places, not only is the Blue line common to both, but so is the point where the treble is passed.

3-4 up dodge in Plain Bob
minimus or Single Oxford minor

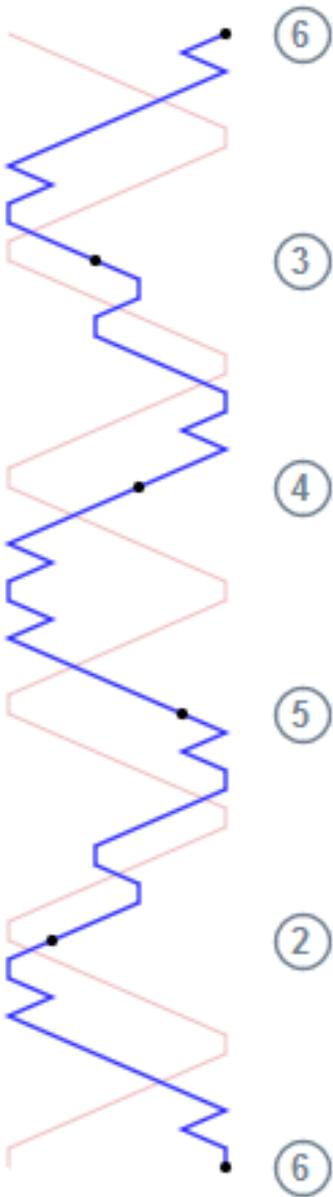


3-4 down places in Double
Oxford or Double Court



Initially though, when tackling a new and unfamiliar method, think learning it in three stages:

- Ringing the method for the first time and maybe not having a clue where the treble might be
- Getting better at the method and being able to work out in advance where the treble might be
- Ringing with confidence and knowing exactly where the treble will be, whether it is or not



Double Court Bob Minor

This is method which is generally rung by looking out for the treble. Also, being a double method, whatever happens in 1-2 also happens in 5-6. The basic rules for ringing this are:

- Always dodge in 1-2 and 5-6 unless the treble is there
- From a dodge in 1-2 go to a dodge in 5-6 and visa versa
- If the treble turns you from the front or the back, then make places in 3-4 beginning with the farthest (ie 4ths from the front or 3rds from the back)

All this quite often gets simplified to:

- Dodge to a dodge
- Place to a place

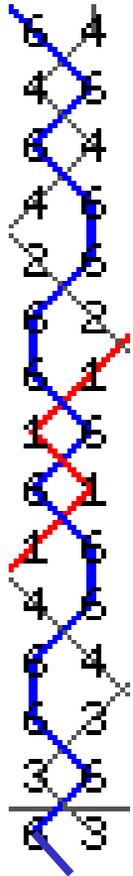
Once some confidence has been gained ringing this, it's worth noting that when moving between the dodges at the front and back, the treble is passed somewhere in between thus making it impossible to meet the treble when arriving at the other end and so a dodge is necessary.

Similarly, if turned by the treble from say the front, the treble will be your after bell as far as the 3-4 places where you then cross with, and hunt behind, the treble to the back thus making a dodge impossible when you arrive there. The reverse is also true.

Cambridge Surprise Minor

What follows is not about how to learn Cambridge minor, it's more to illustrate how when learning Cambridge, knowing where the treble is can be a great help.

Let's look at Cambridge places. These can basically be thought of as a triple dodge with dodges two and four substituted for places and they look like this:



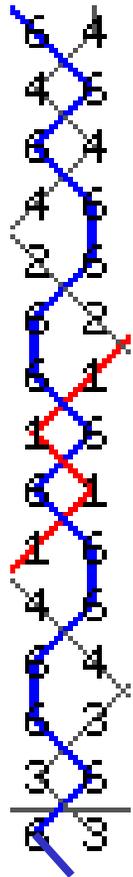
In minor these only occur in 3-4 but on higher numbers can be found in 5-6, 7-8 and so on, but never in 1-2 or the farthest places whatever that might be, eg 9-10 if ringing on 10. A unique feature of these places is that the dodge in the middle is always with the treble as can be seen here. This is true for any number of bells and as such is extremely handy for those occasions when a ringer may be trying to execute these places but not quite in the right place. Like dodges, there are "up" places and "down" places and any dodges made during these places are with bells coming from the opposite direction so the example shown are "up" places and the treble, as well as the other bells dodging at the start and end, are performing down dodges.

A further feature which is unique to Cambridge minor only, is that the dodge at one end of the places is the lead end dodge and the dodge at the other end is the half lead dodge, two very important places when knowing where the treble is can be very useful.

Cambridge Surprise Minor continued

Here's what both sets of Cambridge places look like:

"Up" places



Half lead dodge

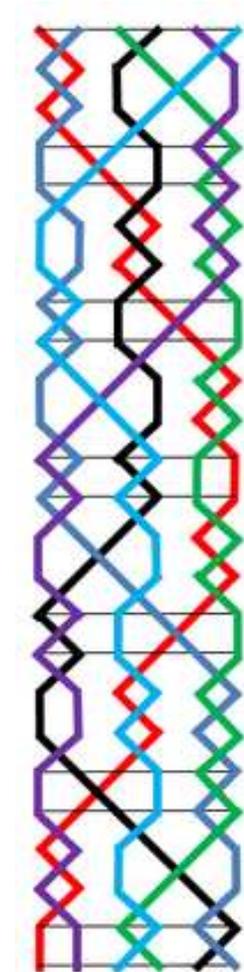
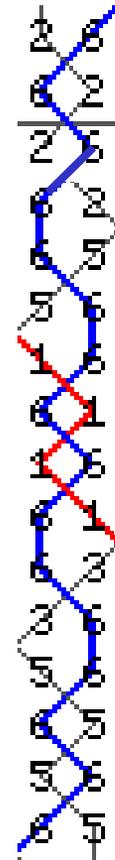
Lead end dodge

Middle dodge with the treble

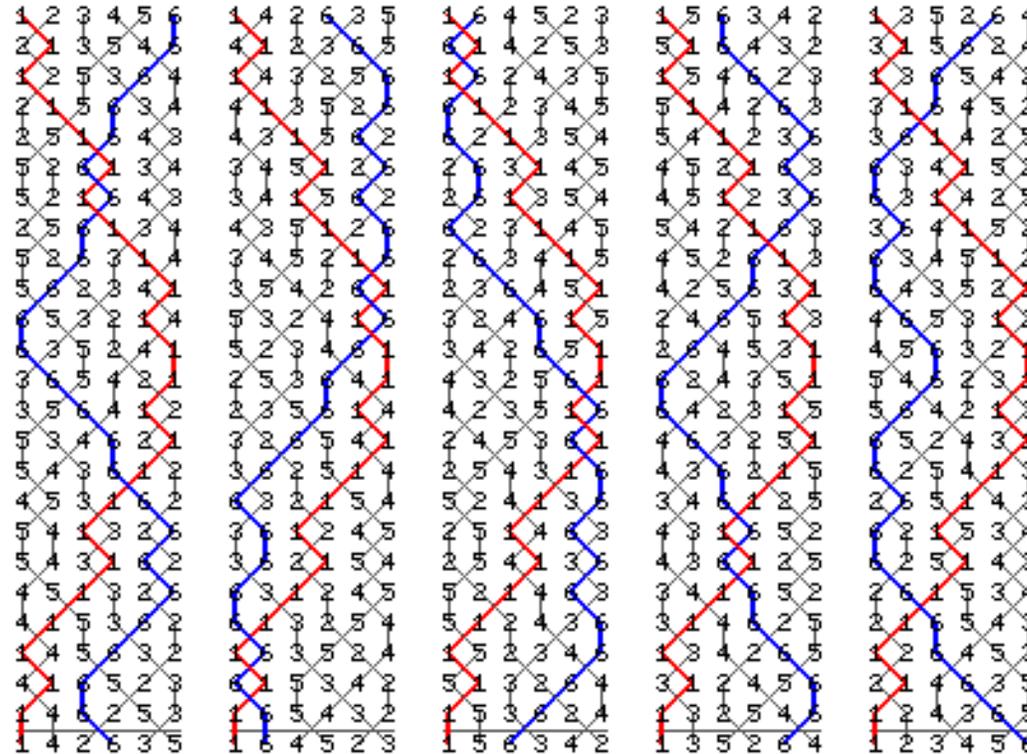
Lead end dodge

Half lead dodge

"Down" places



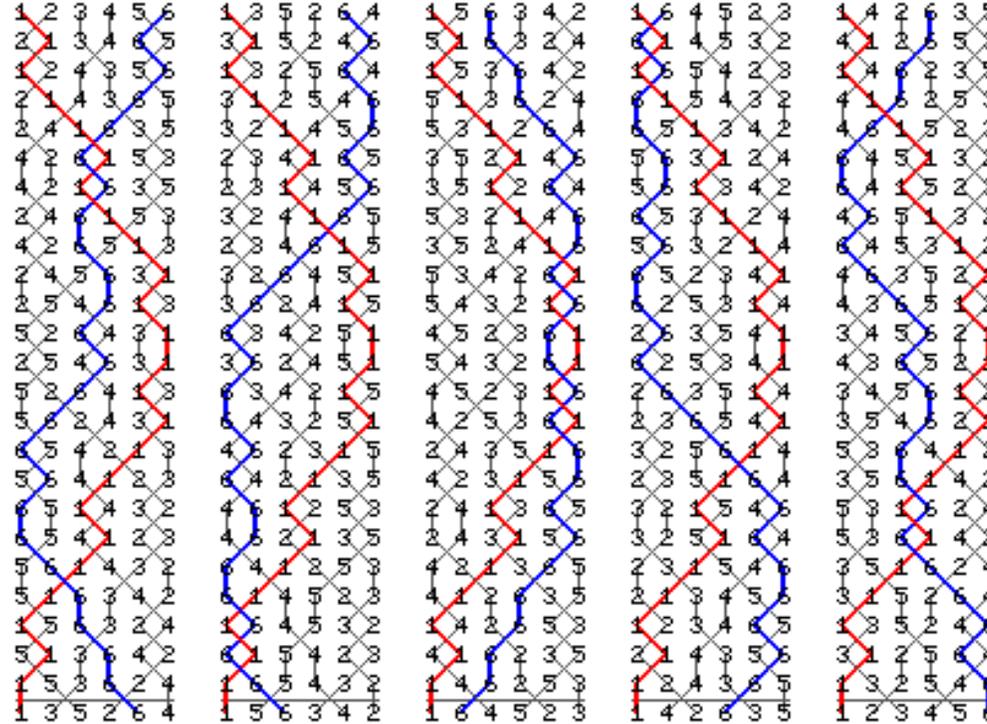
London Surprise minor



Ringling London is a bit like trying to explain cricket to a foreigner. It goes against the grain of everything you will have learnt up to this point. Basically, despite the treble bob hunting done by the treble, all the other bells go the wrong way, - a bit like reversing down a motorway, so collisions will happen unless evasive action is taken. In the diagram above it can be seen that bells which are hunting the wrong way often make a place or some other manoeuvre to put them right again and avoid hitting the treble, to then afterwards make another place or whatever to put themselves wrong again, - which is right!

Ringling by two halves

Once methods are known sufficiently well, a fresh catalogue of methods is to be found by glueing some together.



This method is Oswald Delight minor and like any method it can, should you wish, be rung by having learnt the Blue line. However, the line you see here is a fusion of Cambridge Surprise and Kent Treble Bob, - all the work to the left of the treble, ie "below", is Cambridge and all the work to the right of the treble, ie. "above", is Kent. If ringing by this means, the importance of knowing where the treble is passed cannot be emphasised enough and once able to, there is a vast array of methods which can be rung in this manner.