



# **Bellringing by Instalments**

**by  
Peter Wenham.**

**Instalment No. 8.**

**Surprise Minor:**

**\*Cambridge.**

**\*Norwich.**

**\*London.**

**\*Beverley.**

**\*Surfleet.**

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## Surprise Minor.

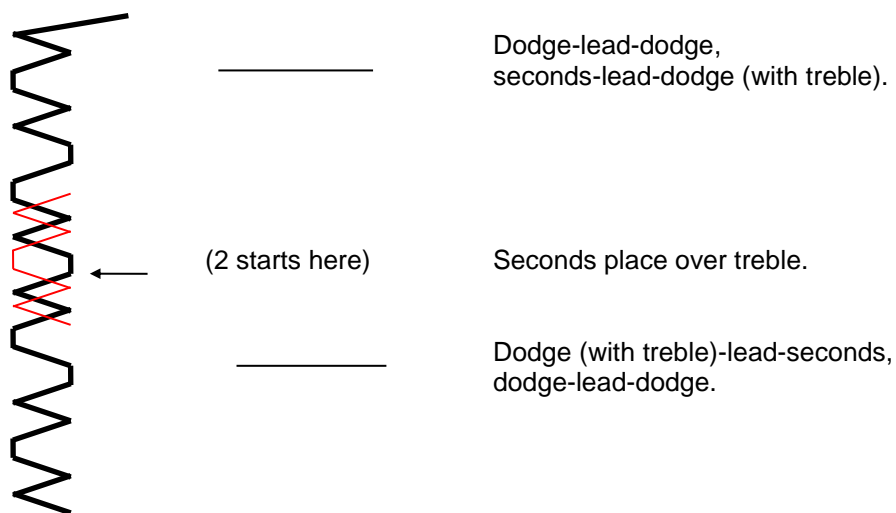
There is a certain “aura” associated with ringing “Surprise” methods and they do represent a more advanced level of ringing skill, but don’t be put off. Surprise methods are not so difficult if taken one step at a time, in fact some of the now largely unring “Delight” methods might seem more difficult than Surprise.

### Cambridge Surprise Minor.

The usual “starter” for learning Surprise minor is Cambridge; it is often rung and bits of Cambridge work are often found in other methods. So, if you find out later on that a method has “Cambridge back work” or “Cambridge places” that is something that you will already know about.

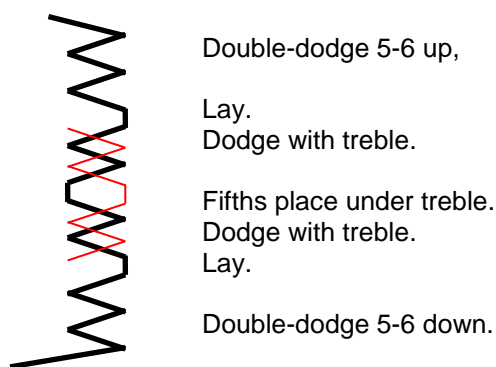
Cambridge, on any number of bells, consists largely of Front work, Back work and Cambridge places. It is necessary to learn these **thoroughly** - there’s no short cut. Follow each part of the work from your Diagrams book:

#### Frontwork:

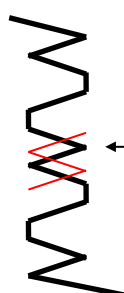




**Backwork:**

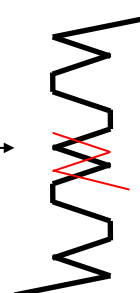


**3-4 Places up.**



Dodge up  
 4ths place  
 3rds place  
 Dodge with the treble  
 4ths place  
 3rds place  
 Dodge up

**3-4 Places down.**



Dodge down  
 3rds place  
 4ths place  
 Dodge with the treble  
 3rds place  
 4ths place  
 Dodge down

Note that:

- Places down is the reverse of places up
- Cambridge places are Double Oxford places repeated, but with only one dodge in the middle.
- The dodge in the middle of the places is always with the treble.

Other work in Cambridge is a “Double dodge, lay, single dodge” and a “Single dodge, lay, double dodge”, in 5-6, describes later as “2+1” dodges or “1+2” dodges, then there is “Lead and dodge”, also “Dodge and lead”.

Follow the blue line in the Diagrams book to put it all together; learn it one place bell at a time and you will also learn where each bell starts from rounds. (Remember that “Sixths place bell” is just another way of saying, “Where 6 starts from rounds”.)

**Seconds place bell:**

Finish the frontwork (after “Seconds place over the treble”), hunt up to the 2+1 dodges. As you finish the single dodge you become:

**Sixths place bell:**

Hunt down to “Lead and dodge”, then 3-4 places up. As you finish the last dodge you become:



### Thirds place bell:

Hunt up to Backwork; after this hunt down to 3-4 places down; on the first dodge of the places you become:

### Fourths place bell:

Complete 3-4 places down, "Dodge and lead", hunt up to the 1+2 dodges; on the first dodge you become:

### Fifths place bell:

Complete the 1+2 dodges, hunt down and start the Frontwork. As you make seconds place over the treble you become:

**Seconds place bell** - which is where you started.

Note the place bell sequence, 2 - 6 - 3 - 4 - 5.

Look at the blue line for thirds place bell; as it makes fifths place under the treble its work reverses; thirds place bell is the "Pivot bell" where the whole blue line reverses. Because of this the work of fourths place bell is the reverse of sixths place bell and the work of fifths place bell is the reverse of seconds place bell. Some people find this helps in learning the blue line, but if it doesn't help you at the moment don't worry about it. (However, you might find that it helps later on.)

You will also see that the "Seconds place over the treble" (where fifths place bell becomes seconds place bell) is also a pivot point where the blue line reverses.

## Calls in Cambridge.

Bobs are made in Cambridge the same as in Plain Bob: Run in, Run out or make fourths place to Make the Bob.

- Instead of 3-4 places down, **Run in**, which makes you seconds place bell.
- If you are about to make seconds place - **Run out**, which makes you thirds place bell.
- If you are going to make the last dodge of 3-4 places up - **Make fourths place (the bob)** instead and immediately start places down (no dodge); you have become fourths place bell. (You need to count these places very carefully.)

As the bells above fourths place are not affected by calls these rules apply to Cambridge on all numbers of bells.

Singles are not necessary in Cambridge but they are sometimes used to give short touches. Some of these come round on the treble's backstroke dodge after the full lead.

At singles:

- Making seconds place - you are unaffected. (You become seconds place bell.)
- Instead of dodging to finish 3-4 places up - "Make the bob", the same as if a bob had been called, becoming fourths place bell.



- After the backwork, instead of running in as at a bob, make thirds and out - you are now thirds place bell (again!), so repeat the backwork.

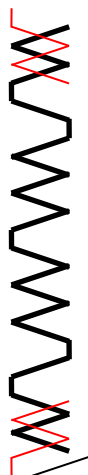
- forget that there's no final dodge in Norwich places!

If you are dodging in 5-6 at the call you make **seven** dodges in all (a "Seven-pull" dodge). It works like this: You are finishing the normal triple dodge; make one more dodge at the bob then another triple dodge, making seven in all. (**Count the backstrokes!**) If you have previously dodged

## Norwich Surprise Minor.

When you can ring Cambridge minor it shouldn't be too difficult to learn Norwich if you follow the same plan. Norwich has a frontwork which, like the Slow in Kent, starts and ends by dodging with the treble. There is no "Seconds place over the treble"; Norwich is a "Sixth place method". Because of this there is no dodging at plain leads.

Norwich Frontwork.



(2 starts here.)

Dodge with the treble.

Lead and seconds place.

Double-dodge (handstrokes at lead).

Lead full

Double-dodge (backstrokes at lead).

Seconds place and lead.

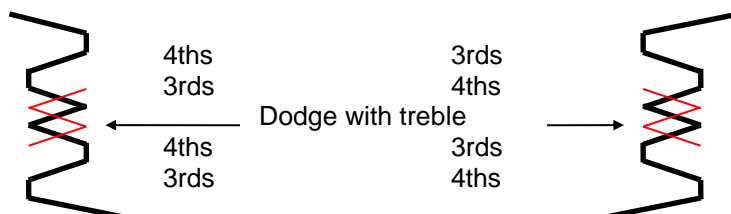
Dodge with the treble.

Towards the end of the frontwork it is easy to forget to make the seconds place before leading.

Norwich places, made in 3-4, are, in effect, Cambridge places without the first and last dodges:

Places up:

Places down:



As in Cambridge, the middle dodge of places is always with the treble.

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Other work includes lead and double dodge (and the reverse), triple dodging in 5-6, "Fourths and in" and "Thirds and out" as in Oxford TB.

Norwich has a lot of multiple dodging, so remember to **count your backstrokes** to keep track of how many dodges you have done.

Learn the plain course by place bells, following the blue line in the Diagrams book:

Seconds place bell:

Front work (starting and ending by dodging with the treble), then hunt up to become:

Thirds place bell:

Make fourths place and in, lead and double dodge, make places up and become:

Fifths place bell:

Triple dodge in 5-6, lie, single dodge (3+1 dodges), thirds and out to a triple dodge, lay, triple dodge (3+3 dodges), but at the lay you become:

Sixths place bell:

Complete the 3+3 dodging, thirds place and out, 1+3 dodges in 5-6 and hunt down to become:

Fourths place bell:

Places down, double-dodge and lead, fourths place and in to become:

Seconds place bell - where you started.

The pattern of dodging in 5-6 is: 3+1, 3+3, 1+3. These are separated by "Thirds and out" and the single dodges are always with the treble.

Note that the place bell sequence is different to Cambridge; in Norwich it is 2-3-5-6-4.

Seconds place bell is the pivot bell; the blue line reverses at the lead in the middle of the front work; the other pivot point is the lay in the 3+3 dodging, where fifths place bell becomes sixths place bell. This is because Norwich is a sixths place method. (If you don't follow this at present don't worry - it's not vital to ringing the method.)

Sixths place bell work is the reverse of fifths place bell, and fourths place bell work is the reverse of thirds place bell. Again, if you don't learn the blue line this way, it's not important.

## Bobs.

Bobs in Norwich affect the bells in 4-5-6 places.

- If you are finishing making places up you make the bob with an extra fourths place, becoming **fourths place bell** and start places down - rather like

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Cambridge - but don't ged up with the treble and are dodging down at the call you become **sixths place bell**; if you are dodging up at the call you become **fifths place bell**, finishing the seven-pull dodge with a lay, then dodge with the treble.



## London Surprise Minor.

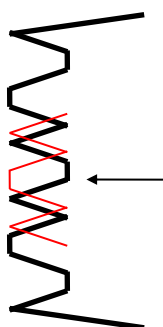
A call for “London” usually results in the swift retreat of those who can’t ring it, and a smug look on the faces of those who can. Well, it *is* more difficult to ring than Cambridge, but a lot of the difficulty is minimised if you understand why London is different to (say) Cambridge.

All the methods discussed so far (except Stedman) have all the leading handstroke/backstroke, but in London and similar methods there is a lot of “Leading wrong”, that is, backstroke/handstroke. When actually ringing London and similar methods you must count your places very carefully so that you will not be alarmed to find yourself (for example) hunting down into seconds place on a handstroke and leading on a backstroke. And, when this situation occurs, you must check harder as you come to lead at backstroke to keep the striking correct.

If you already ring Stedman you will be familiar with “Leading wrong”.

Look at the new work to learn for London.

London frontwork.

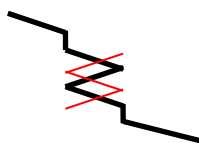


Point lead (backstroke).  
 Seconds place.  
 Lead  
 Dodge with the treble  
 Seconds place over the treble.  
 (2 starts here).  
 Dodge with the treble  
 Lead  
 Seconds place  
 Point lead (handstroke).

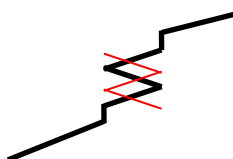
All the front work except for the points is “right” (leads and places are made hand/back) but the final handstroke point lead puts you “wrong” as you hunt up.

London places consist of a single place either side of dodging with the treble:

Places up.



Places down.

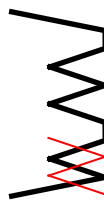


Count these places very carefully.





There is a new piece of work in 5-6, usually called “**Long London**”, which is rung in two ways, one the reverse of the other:

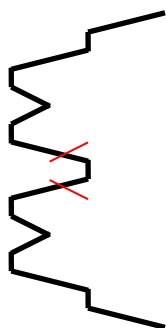


You can see that this is like the “Single and double” dodge of Cambridge with an extra place in sixths and, as an extra guide, in minor, the single dodge is with the treble.

To fit in with Long London we also have “**Fishtails**” in 5-6:



The remaining work, on the front, will look familiar if you already ring Stedman:



Thirds place and in.  
Stedman whole turn. (Lead right first.)

Thirds place and in.  
Stedman whole turn. (Lead wrong first.)

Thirds place and out.

This is usually called the Stedman work - or, sometimes, “Short trousers”. The thirds place in the middle of this work is a pivot point, so this is where the work reverses.

Now we have to put it all together, place bell by place bell. Follow it through from the Diagrams book:

Seconds place bell:

Finish the frontwork after “seconds place over the treble”, out to fourths place, then Long London (single dodge first). Hunt down to become:

Thirds place bell:

Make thirds and out, hunt up to fishtails, down to make fourths place, lead wrong, London places up, lay wrong and become:

Fifth place bell:

Stedman work. (Don’t forget the thirds places at start and finish.) Hunt up to become:

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Sixth place bell:

One more blow in sixth place (you are laying wrong), London places down, lead wrong, hunt up to fourths place and fishtails, down to thirds and out, then you become:

Fourth place bell:

Long London (single dodge last), down to fourths place and to frontwork where, as you make seconds place over the treble, you become:

Seconds place bell.

Note the place bell sequence, 2-3-5-6-4.

**A tip** for Long London and fishtails: In the plain course, when you are seconds place bell and making Long London note which bell is making the fishtails with you because in the next lead when you make fishtails, the same bell will be making Long London with you.

Similarly, when as sixths place bell you make fishtails, note the bell working with you because you meet the same bell in the next lead as you make Long London.

## Now for the Bobs.

Bobs in London are “Run in - run - out - make the bob”, but in a somewhat different way to what we have met so far.

At a bob:

Instead of:	You will now:	And your next work is:
Making seconds place	<b>Run out</b> , becoming thirds place bell.	<b>Thirds place as you go out</b> , then fishtails (thirds place bell).
Making thirds and out after fishtails	Make thirds and in, becoming seconds place bell.	Finish the frontwork (seconds place bell).
Making thirds and out after long London	Make fourths and out (make the bob) becoming fourths place bell.	Long London again but the other way round. (Fourths place bell).

- Making the bob: You have finished Long London with the single dodge first; after making the bob you go out to Long London again, single dodge last.
- Bells above fourths place are unaffected.



## **Beverley Surprise Minor.**

Beverley contains London front work and Cambridge backwork, also Cambridge "2+1" and "1+2" dodging in 5-6. New features to learn are:

- Fourth place - third place - fourth place, made up and down, usually called "Crankshafts".
- Another frontwork, consisting of a Stedman whole turn followed by a double-dodge. Because the last lead of the Stedman bit is "wrong" this double-dodge is also "wrong". This frontwork is also made reversed.
- Places in 3-4 like Double Oxford places plus an extra thirds place. Making places up this extra thirds place is made first, before dodging with the treble; making places down the extra thirds place is made last, after dodging with the treble.

Follow the work from the Diagrams book, by place bells:

### **Second place bell:**

Finish London frontwork, 4-3-4 crankshafts, 2+1 dodging in 5-6. On the last dodge become:

### **Sixth place bell:**

Hunt down to "Stedman" and double-dodge wrong in 1-2, make places up (remember to start with the "extra" thirds place), becoming:

### **Third place bell:**

As in Cambridge - hunt up to Cambridge backwork then dodge 3-4 down, becoming:

### **Fourth place bell:**

The 3-4 down dodge is the start of places down. Complete the places (remember the final thirds place!) then comes the double-dodge wrong and Stedman work in 1-2, hunt up to the 1+2 dodges in 5-6. On the first dodge you become:

### **Fifth place bell:**

Complete the 1+2 dodging, down to 4-3-4 places (crankshafts) and down to London frontwork. Making seconds place over the treble you become:

### **Second place bell.**

Beverley contains some reverse hunting (wherever there are wrong leads, point leads or fishtails there has to be reverse hunting), but not so much as in London. Beverley can be described as "Cambridge above the treble" so, whenever you hunt up over the treble the work will be Cambridge until the treble hunts up over you, when the work reverts to Beverley which, as we now know, is partly London. Thus, if you know where you pass the treble going up in Cambridge you do the same work in Beverley. (If you want to think of it this way!)

Notice that the place bell sequence is the same as Cambridge; thirds place bell is the pivot bell so that fifth place bell work is the reverse of second place bell and fourth place bell is the reverse of sixth place bell.



**Bobs** are very similar to Cambridge:

Instead of:	You will now:	And the next work is:
Making seconds place over the treble	<b>Run out</b> , becoming third place bell.	Cambridge backwork.
Starting places down	<b>Run in</b> , becoming second place bell.	Second part of the frontwork.
Dodging to finish places up	<b>Make fourths place</b> (the bob), becoming fourth place bell.	Places down. (No first dodge.)

## Surfleet Surprise Minor.

This is very similar to Beverley; the differences are:

- Instead of crankshafts in 3-4 there is a double dodge, wrong-handed, **plus** a fourths place, made after the dodging when you are seconds place bell and before the dodging when you are fifths place bell.
- Instead of the dodging in 1-2 with the Stedman work there are now extra places (made wrong), after the Stedman when you are sixth place bell, before the Stedman when you are fourths place bell.
- Effectively, the “Crankshafts” and the 1-2 dodging have changed places from where they were in Beverley.

As with Beverley, Surfleet is “Cambridge above the treble”.

When you can ring the basic Surprise minor methods learning new ones becomes easier. You will recognise bits of work from methods you already know while some methods are variations rather than new methods. For example:

- **Primrose** is “Sixths place Cambridge”. Instead of seconds place being made as the treble leads, sixths place is made. The working bells then plain hunt at the treble’s lead instead of dodging. All the basic work is Cambridge but in a different place bell sequence (2-4-6-5-3) and without the dodges when the treble leads.
- **Ipswich** is also basically Cambridge but with a more subtle twist. At the half-lead (as the treble lays) instead of fifths place under the treble there is a leading place. So there is plain hunting at the half-lead instead of dodging. This chops up the Cambridge blue line more than Primrose; for example you lose a dodge off the start (or finish) of the Cambridge places and also lose the dodges at start and finish of the frontwork.

Some methods are a combination of others; for instance, **York** is “Cambridge above the treble, London below”. If you are clever about where you pass the treble (up and down) you can ring it this way. (Many of us prefer just to learn the blue line!) Combining methods makes for interesting situations such as places in York where, in places down, you make the first half of Cambridge places then, after dodging with the treble, the last half of London places. (“Cambridge above, London below”!) Places up, of course, is the reverse. If you can get a copy of the “Criblines” booklet it is very informative regarding combined methods.