

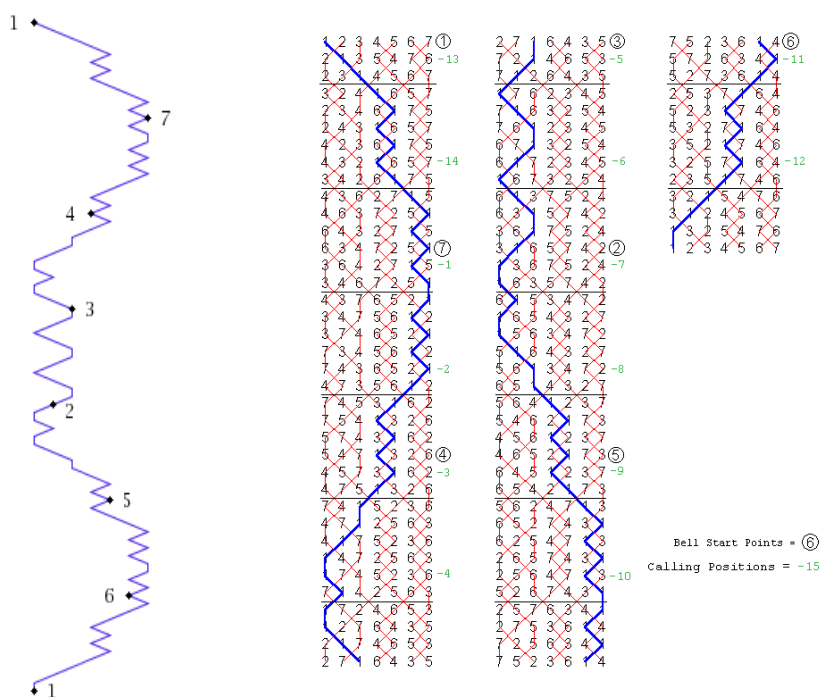


The Adelaide Bellringers

RA01 – Stedman Triples

Change Ringing – Advanced – Stedman Triples

The Blue Line



<http://www.ringbell.co.uk/>

The Quick Work (3 – 2 – 1 – 1 – 2 – 3)

Note that you lead right (handstroke/backstroke). The treble starts in the middle of the Quick Work, hunting up to ...

Double Dodge 4-5 up (4 – 5 – 4 – 5 – 4 – 5)

A total of six blows or three whole pulls are made in 4-5, then hunt up to ...

Double Dodge 6-7 up (6 – 7 – 6 – 7 – 6 – 7)

A total of six blows or three whole pulls are made in 6-7, then lie and ...

Double Dodge 6-7 down (7 – 6 – 7 – 6 – 7 – 6)

A total of six blows or three whole pulls are made in 6-7, then hunt down to ...

Double Dodge 4-5 down (5 – 4 – 5 – 4 – 5 – 4)

A total of six blows or three whole pulls are made in 4-5, then come into the

Slow work – *you really need to memorise and understand this section of the Blue Line*

- Thirds (right, meaning handstroke/backstroke)
- Whole turn (lead – point seconds – lead, starting at backstroke)
- Thirds (wrong, meaning backstroke/handstroke)
- Half turn (point lead at hand)
- Thirds (right)
- Half turn (point lead at back)
- Thirds (wrong)
- Whole turn (starting at handstroke)
- Thirds and hunt up to 4-5

After the slow work, double dodge in 4-5, 6-7, 7-6, 5-4 and in Quick again.

Why Ring Stedman?

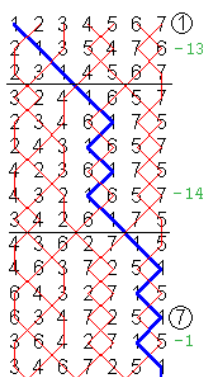
Plain Hunt is a principle from which most other methods you ever ring are based. Plain Hunt is the basis of Plain Bob, which then diverges into a family of methods around Grandsire, and “Plain Bob Lead End” methods including almost all Plain, Treble Bob and Surprise methods.

Stedman is a very different principle based on a different set of rules. It has one close relative (Erin) and a few unusual variations such as Groton Caters. Despite being seen by some as a dead end, there are three compelling reasons for Stedman being part of the repertoire:

- It is wonderfully musical and even if we consider this to be a dead end, it is a dead end worth exploring.
- It has some unusual blue line patterns, particularly the Slow Work, which can be found in other methods such as Bristol Surprise and London Surprise.
- It is a great way to learn about wrong-leading (backstroke/handstroke) and wrong-way dodging.

The Structure of Stedman

Stedman is a principle which means that all bells are following the line (that is, the treble follows the same pattern as the other bells). Because the treble is not hunting, the method is not broken into leads. Stedman is instead broken into ‘sixes’, that is, sets of six changes.



Note that Stedman starts on the fifth change of a six, that is, a new six commences after 2 blows of the method. This is a little confusing, but the convention of starting in this way means that the Treble begins by hunting out and everyone else starts in the same way as Grandsire.

There are four sets of double dodges (4-5 up, 6-7 up, 6-7 down, 4-5 down). Each of these takes 6 blows. Some ringers choose to think of these as ‘sixes’ instead of ‘double dodges’.

So, when it’s a new six, you move on to a new ‘piece’ of work.

Going in quick is a ‘six’ (3 – 2 – 1 – 1 – 2 – 3)

The slow work takes five ‘sixes’ to complete, that is, 30 blows.

So, if the conductor says ‘New Six!’, you know it’s time to move on to this next piece of work.

Slow Sixes and Quick Sixes

At the beginning of each six, the bell doing 4-5 down goes into the front. This bell goes in either quick or slow (that is, commencing the Quick Work or the Slow Work).

The sixes alternate between quick and slow. That is, in one six, the bell starting to go in will go in quick, the next six the bell will go in slow, the next six quick, the next six slow etc.

In a quick six, of the three bells in the first 3 places of the row (that is in 1st, 2nd and 3rd place), one bell is quick and the other 2 bells are part way through the slow work.

In a slow six, all three bells are doing the slow work.

The Work at the Front

Take a careful look at the three bells down the front of the row for a six. The work looks like this:

<u>Quick Six</u>	<u>Slow Six</u>
123	123
<u>132</u>	<u>213</u>
312	231
<u>321</u>	<u>321</u>
231	312
<u>213</u>	<u>132</u>

Notice that in a Quick Six, the front three bells are ringing Plain Hunt on Three! What's more, they are doing it *right*, which means that each bell leads handstroke and then backstroke.

In a Slow Six, the front three bells are also ringing Plain Hunt on Three. However this time they are doing it *wrong*, which means that each bell leads backstroke and handstroke.

Write out the Slow Work carefully. Notice that it starts with a Slow Six (follow the path of the three bell above) by hunting wrong, ending up in seconds place. It then immediately starts a quick six by leading right (follow the path of the two above). Together this is the familiar first whole turn.

Leading and the Handstroke Gap

A big trap for first-time Stedman ringers is that leading wrong (backstroke/handstroke) is unfamiliar. It is common to leave a handstroke gap at the backstroke. This can completely disrupt the rhythm and can cause the ringing to fall over.

It is important to remember that when you are leading wrong, you need to keep the backstroke close, then open the handstroke gap. This is particularly important when you are ringing your first whole turn and your second half turn.

I've forgotten if I'm going in Quick or Slow!

Ideally, you should be concentrating hard on trying to remember. Uncertainty can cause Stedman to lose rhythm and fall apart pretty quickly. If you're ringing in a quarter peal or a peal of Stedman there certainly is an expectation that you should know this without having to work it out as you're going along.

Realistically however, you need to recognise that you might go wrong, so it's helpful to have some pointers to help you.

Memory Aid

Point one of your feet forwards or sideways. For example, point your foot forwards after coming out of the slow work, to indicate that you can run forward *Quickly* when you come back to the front and go in Quick. If you are going to go in Slow, point your foot to the side to *Slow* you down.

If there is a Bob (see later), you can shift your foot to keep track.

The Conductor may say 'This is a Quick Six!' or 'This is a Slow Six!'

If you did the double-dodge in 4-5 down in the previous six, this will help you know if you are meant to be going in quick or slow. It may also help the person currently ringing in 4-5 down to work out whether they'll be going in quick or slow next six (as Quick Sixes and Slow Sixes alternate).

Signposts to look for

1. When double dodging down in 6-7, work out who is double dodging down in 4-5 (that is, who is dodging in parallel with you). They will be heading to the front in the next six. In that six, watch whether they go in quick or slow. You'll then do the opposite after finishing your 4-5 down double dodge.
2. When you are doing your first blow in 3rds place, watch the 2 bells you are ringing over. Ring after each of them in turn. In a Slow Six, they swap, forcing you to make thirds. In a Quick Six, you'll hunt straight in. This is known as the lightning method and is obviously dependent on the front two bells knowing what they are doing. It is also known as "Going in Quow" and *almost always* leads to poor striking at best!

Ask for help

As a last resort ask for clarification from the conductor as to whether it is a quick six or a slow six. You may or may not get it!

Bobs and Singles

Bobs and singles are called in the 5th blow of a Six (during the handstroke). Theoretically there could be a bob or a single every 6 blows and it is common for two or four bobs in a row. It also means that a bob could be called as soon as you go into changes.

The bobs and singles actually take effect at the beginning of the new six.

Bobs and Singles for Stedman Triples when you are in 4-5

For Stedman triples, if you are in the process of **double dodging up in 4-5 and a bob or a single is called**, you make fifths and double dodge down. You then go in quick or slow as normal (that is, you don't change the way you are going in). This is called *Making the Bob*, even if it results from a 'Single'. Some people may tell you this is just like ringing Stedman Doubles.

The concept of 'making the bob' applies to both bob and singles.

If you are in the process of **double dodging 4-5 down and a bob or a single is called** you are unaffected.

Bobs when you are in 6-7

When you are double-dodging 6-7 up

If you are in the process of dodging 6-7 up (that is, you're about to lie in 7th place) and a bob is called, you triple dodge up in 6-7 and **then** lie.

When you are going in, you will go in the **opposite way** than if no bob had been called.

However, another bob may be called as you're making the last dodge of the triple dodge, in which case, you will triple dodge again! And then swap which way you're going in again.

For example, you have done the **slow work**, double dodged up in 4-5, are double dodging up in 6-7 when a bob is called. You triple dodge and then lie, double-dodge in 6-7, then 4-5, and then go in **slow**.

But if two bobs were called in succession in this situation, you would again triple dodge in 6-7 up, then go in (via 6-7 down and 4-5 down) and go in Quick.

That is:

- If an odd number of bobs is called, you need to swap which way you go in.
- If an even number of bobs is called, you do not swap which way you go in.

When you are double-dodging 6-7- down

If you are double-dodging 6-7 down when a bob is called (that is, you were about to leave the back), you triple dodge 6-7 down and then leave the back.

When you are going in, you will go in the **opposite way** that you would have if no bob had been called.

As before:

- If an odd number of bobs is called, you need to swap which way you go in.
- If an even number of bobs is called, you do not swap which way you go in.

Singles when you are in 6-7

When you are double-dodging 6-7 up

If you are **double-dodging 6-7 up** and a **single** is called, you are unaffected.

When you are double-dodging 6-7 down

If you are double-dodging 6-7 down and a single is called (that is, you were about to leave the back), you are affected.

You finish the dodge you were doing and make 6ths, then double-dodge up in 6-7. This then forces you to lie and double-dodge in 6-7 down again. That is, it's like it's forced you back up the blue line by 12 rows.

Whether or not you go in quick or slow is unaffected by the single.

An alternative interpretation

If you count Stedman in sixes, you might find that instead of thinking of double dodges, you instead think of three whole pulls, for example counting your place as 45-45-45, 67-67-67, 76-76-76, 54-54-54. In this case, the effect of bobs and singles can be thought of as:

- Making the bob: 45-45-45, 54-54-54
- Bobs in 67 (up): 67-67-67, 67-67-67 (and swap the way you go in)
- Bobs in 76 (down): 76-76-76, 76-76-76 (and swap the way you go in)
- Singles in 67 (up): 67-67-67, 76-76-76 (unaffected)
- Singles in 76 (down): 76-76-76, 67-67-67, (make 6ths, don't swap how you go in)

Bobs-Only Peals of Stedman Triples

Stedman published his principle in 1677 and even at that time it was recognised that a full extent (a peal of 5040 rows) using only Bobs should be possible. However, composers found that they always had to include at least one pair of Singles to complete the peal. It was not until 1994 that Colin Wyld composed a Bobs-only Peal with 705 of a possible 840 Bobs. A short time later, Andrew Johnson and Philip Saddleton used the brute force of IBM's computer network to come up with a simpler composition (with 579 Bobs) which was first rung in January 1995. Andrew Johnson's later 10-part composition contains 438 Bobs but it's still beyond the reach of all but the most experienced Stedman conductors.

Stedman on Higher Numbers

Once you have learnt the rules for Stedman triples, these can be applied to Stedman caters (on 9) and Stedman cinques (on 11).

The bob is always made in “n-2”, that is, for Stedman caters you make the bob in 7ths place; for Stedman cinques it’s in 9ths place.

The rules for bobs or singles for Stedman triples are the same for the back pair of bells.

The lower pairs dodging are unaffected. For example in Stedman caters, all bells in 4-5 are completely unaffected.

It is uncommon to call pairs of Bobs on higher numbers.

Stedman Doubles

The Plain Course of Stedman Doubles behaves as per Stedman on higher numbers, with only pair of bells (in 4-5) dodging in each six.

However the Plain Course contains 60 rows, half of the extent. To reach the other half, a Single is needed. There is no Bob in Stedman Doubles, and the Single is different to the Triples version.

A Stedman Doubles single happens in the *middle* of a six. It is called during the handstroke at the beginning of the six. In the following whole pull, make 4ths or 5ths.

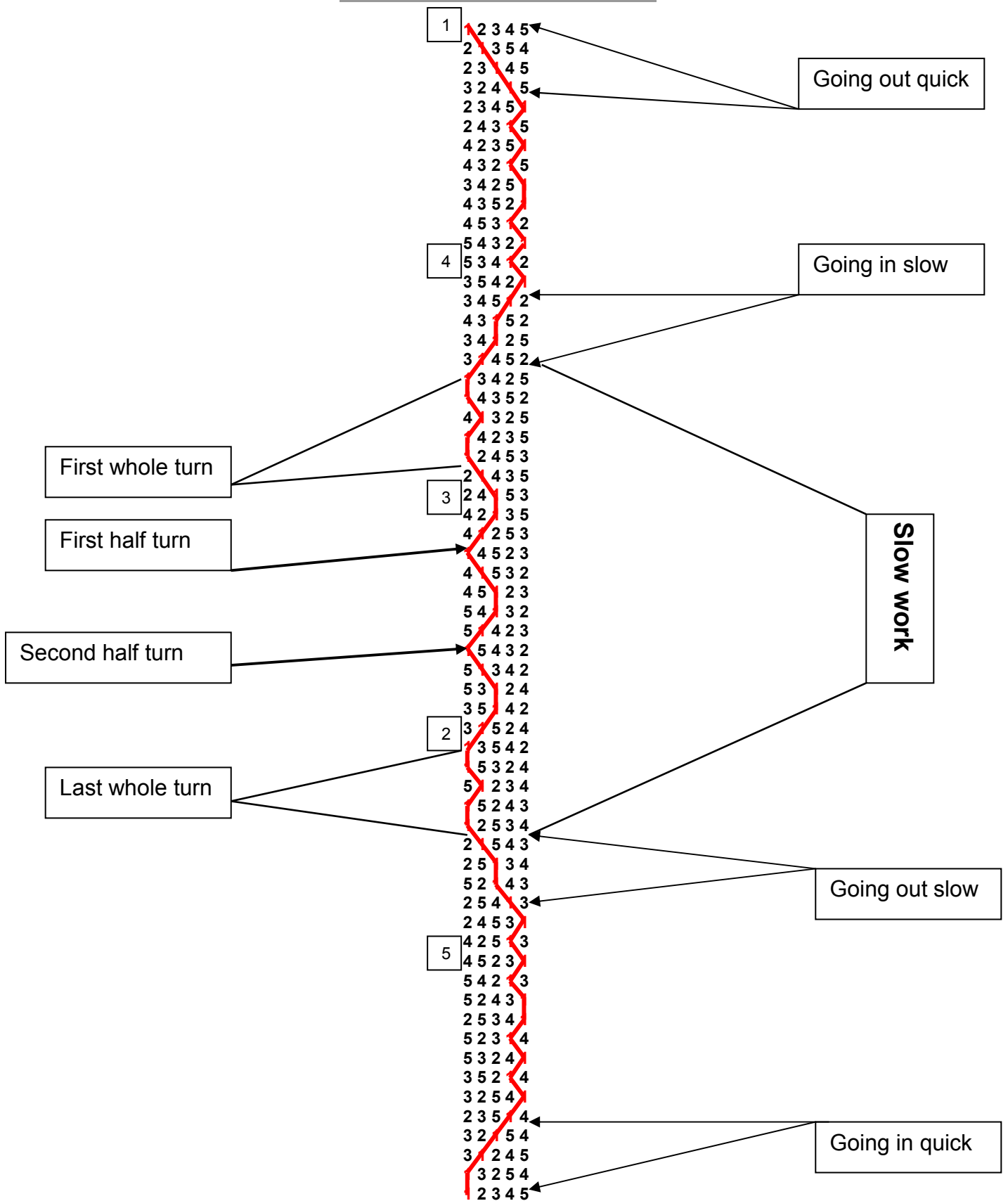
If you have just got to the back (dodging 4-5 up), make 4ths, then 5-4 down and swap how you go in (so if you came out from the Slow, go in Slow). This is sometimes known as *Cat’s Ears*.

If you have just started dodging 4-5 down, makes 5ths, then 4-5 up, then start your 4-5 down dodges again. You also swap how you go in. This is sometimes known as *Reverse Cat’s Ears* or *Coathangers*.

The good news is that it’s unusual to get multiple calls in a row in Stedman Doubles (although it is possible). To get a 120, two Singles are needed, spaced a whole Plain Course apart. Four-call 120s are also possible, but again the Singles are wide apart.

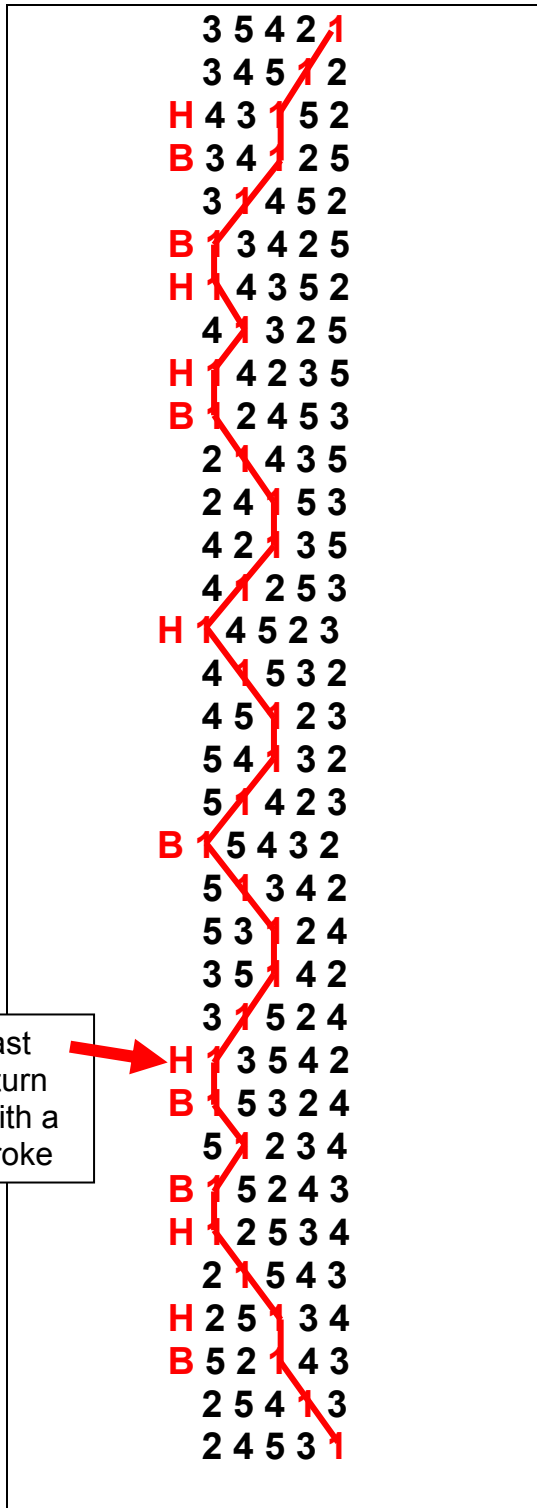
For more details of Stedman Doubles, refer to the attached diagram from the Central Council.

Stedman Doubles



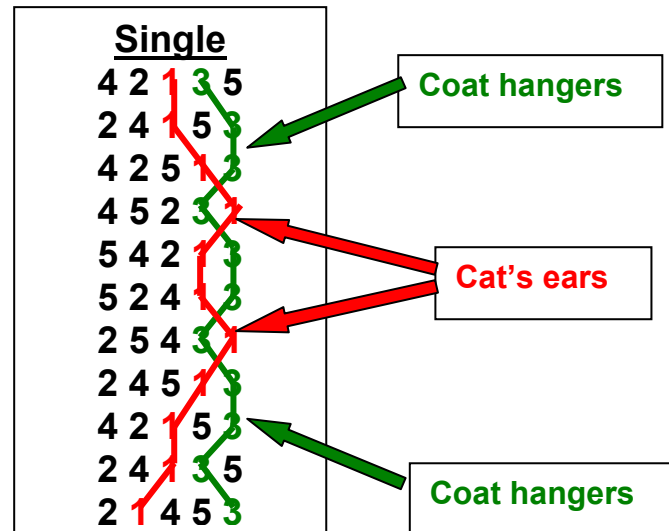
Stedman Doubles

Slow work



The last whole turn starts with a handstroke

Singles



If about to double dodge 4/5 up

make cat's ears

go in the way you came out

If about to double dodge 4/5 down

**ring coat hangers
 (make 5ths;
 point blow in 4ths to fit
 around the cat's ears;
 make 5ths hand/back;
 point blow in 4ths;
 make 5ths back/hand;
 double dodge 4/5 down)**

go in the way you came out