

they do Stedman ‘quick’ frontwork – hence the term ‘*quick sixes*’. One thing that is different from Stedman in *Diagram 3.1* is the start; all bells go straight into a block of six (for example 4 heads directly into its frontwork), whereas in Stedman there are two initial rows before the first block of six (so 4 does a 4-5 dodge before moving to down to third place). Those of you who ring Erin as well as Stedman will recognise this as more like an Erin start – it too gets stuck straight into a block of six.

The other variation of this method (*Diagram 3.2*), is more like Stedman: it has the same two introductory rows before the first block of six. This time it is the 2 and 3 that spend their whole time plain hunting to third place and back, and while 1, 4 and 5 have the more difficult work, which again consists of six blows dodging 4-5 up, six blows dodging 4-5 down, and six blows of ‘quick’ frontwork. You can still achieve the same benefit for your student if they ring the 2 or the 3, but the trickier start makes this a more challenging exercise.

Where are the steak knives?

Bastow had a bonus ‘*but there’s more – free steak knives*’ in that it had a second use. It was useful for the student on the treble, but as we saw it had an additional benefit when a slightly more advanced student is put on the 2, 3, 4 or 5, where they get to experience the 3-4 dodges and the long fifths that they meet in Plain Bob Doubles, but without the worry of *when* to do this work. Each bell ALWAYS dodges 3-4 up and 3-4 down and ALWAYS makes long fifths. Similarly this *Quick Sixes* exercise has a bonus benefit: it is a great way to introduce Stedman. Stedman has various difficulties for the beginner – a slightly tricky start, the blocks of six dodging in 4-5 up then down, the six blows of ‘quick’ frontwork, and then the great brain-strain of the slow frontwork.

The *Quick Sixes* exercise has the great benefit of introducing the blocks of six, the 4-5 dodging up and down, and the six blows of quick frontwork, but without the added problem of having to memorise the slow frontwork. If you use the second variation (*Diagram 3.2*), which is the better version for this purpose, it also has the same start as Stedman. Put your student on a non-hunt bell (1, 4 or 5) to give them a useful stepping stone towards Stedman. They can practise many of the features of Stedman (the essential concept of lots of slow-moving dodging punctuated by occasional forays into the front, the start, counting the dodges in 4-5, and the quick frontwork) without the need to learn the pattern of the slow frontwork, and without having to work out whether they go in quick or slow.

There’s another benefit too. The student who is learning to cover can usefully ring the 6 to the ‘Erin start’ version, where the bell they follow will always be the 3, 4 or 5; it’s comparatively easy for them to keep an eye on these three bells.

Diagram 3.2

Quick Sixes Stedman start					
1	2	3	4	5	
2	1	3	5	4	
2	3	1	4	5	
3	2	4	1	5	
3	4	2	5	1	
4	3	2	1	5	
4	2	3	5	1	
2	4	3	1	5	
2	3	4	5	1	
3	2	5	4	1	
3	5	2	1	4	
5	3	2	4	1	
5	2	3	1	4	
2	5	3	4	1	
2	3	5	1	4	
3	2	1	5	4	
3	1	2	4	5	
1	3	2	5	4	
1	2	3	4	5	

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Jargon Box

1. The treble plain hunts to third place

‘**The treble plain hunts**’ means that it first moves one place OUT or UP (nearer the back) each blow; so, starting from rounds, it rings in second place (handstroke) then third place (backstroke) and so on. To achieve this, you ring slower.

‘**Plain hunt to third place**’ means that this moving out stops when you reach third place. You then ring a second blow in third place (handstroke), and then reverse the process and move IN or DOWN one place (nearer the front) each stroke until you are back at the lead. Lead for a handstroke and a backstroke, then start again.

2. Making thirds is ‘wrong’

‘**Making a place**’ means ringing for two blows in that place. So ‘**making thirds**’ means ringing in third place for two blows.

Sometimes we give more detail and talk about ‘**making thirds right**’ (meaning that the two blows are handstroke then backstroke) or ‘**making thirds wrong**’ (meaning backstroke then handstroke). In this exercise the leading (two blows in first place) is always **right**, but the making thirds is always **wrong**.

	1	2	3	4	5
Hand	2	1	4	3	5
Back	2	4	1	5	3
Hand	4	2	1	3	5
Back	4	1	2	5	3
Hand	1	4	2	3	5
Back	1	2	4	5	3
Hand	2	1	5	4	3
Back	2	5	1	3	4
Hand	5	2	1	4	3

The treble plain hunts to third place:

It leads **right** (hand then back).

It makes thirds **wrong** (back then hand).