

Accented Triplets with Double Strokes - Lesson #1

(SDVL72)

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Welcome to lesson #1 in my “Accented Triplets with Double Strokes” series. In this series, you will learn an extraordinary fill concept that incorporates accented triplets with double strokes to create exciting fills that I know you’ll love playing. In this first lesson I will teach you the basic sticking patterns and the techniques needed to execute them.

The concept is simple. Take eighth note triplets and play double strokes for each note of the triplet instead of single strokes. Practice this example at the following tempo range.

♩ = 69 - 140

R L R L R L R R L L R R L L R R L L

I chose to write the rest of the examples in a 3/8 time signature because they’re easier to count at this stage of the learning process. Start slowly and count as you play. A good starting tempo is a dotted quarter note equals 60 bpm. For this first example you’ll simply play two bars of double strokes. Notice that the first measure starts with your right hand and the second starts with your left.

♩ = 60-140

1. 1 & 2 & 3 & 1 & 2 & 3 &

R R L L R R L L R R L L

All of the accented notes in this lesson will be played using single stroke eighth notes. All of the unaccented notes will be played using double stroke 16th notes. For the next three examples the accent will be played on the first count of the measure. Here, the right hand plays an accent on count “one” of the first measure.

2. 1 > 2 & 3 & 1 & 2 & 3 &

R L L R R L L R R L L

Now, the left hand plays an accent on count “one” of the second measure.

3. 1 & 2 & 3 & 1 > 2 & 3 &

R R L L R R L R R L L

For this example the right-hand will accent on the “one” of the first measure and the left hand will accent on the “one” of the second measure.

4. 1 > 2 & 3 & 1 > 2 & 3 &

R L L R R L R R L L

For the next three examples the accents will be played on the “third” count of the measure. Here, the right hand plays an accent on beat three of measure one

5. 1 & 2 & 3 > 1 & 2 & 3 &

R R L L R L L R R L L

Accented Triplet Doubles #1 - Page 2

Now, the left hand plays an accent on beat three of measure two.

6. 

For this version, the right hand plays an accent on beat three of measure one and the left hand plays an accent on beat three of measure two.

7. 

For the next three examples the accents will be played on the “first and “third” count of the measure. Here, the right hand accents on counts one and three of measure one.

8. 

Now, the left hand accents on counts one and three of measure two

9. 


For this version the right hand accents counts one and three of measure one and the left hand accents counts one and three of measure two. This is a tricky one. Be sure to take it slow at first so you can get a good feel for the sticking.

10. 

For the next six examples, we'll mix up the accents to create some commonly played patterns. Here, you have an accent at the beginning of the first measure and one at the end of the second measure.

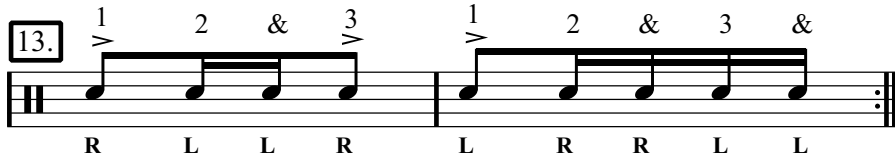
11. 

This example is the reverse of the previous one. The accent is now at the end of the first measure and the beginning of the second.

12. 

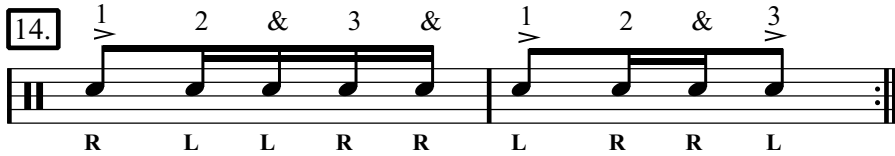
Accented Triplet Doubles #1 - Page 3

Here, there are two accents in the first measure and one at the beginning of the second.



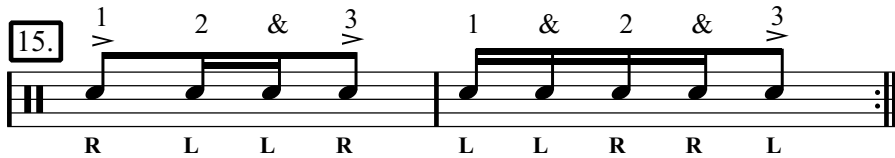
Example 13: A two-measure musical exercise. The first measure contains a triplet of four notes: R (accented), L, L, R (accented). The second measure contains a triplet of five notes: L (accented), R, R, L, L. Above the notes are fingerings: 1, 2, &, 3 for the first measure and 1, 2, &, 3, & for the second. The notes are on a single staff with a treble clef and a double bar line at the end.

This is the reverse of the previous example. One accent is played at the beginning of the first measure and two accents are played in the second.



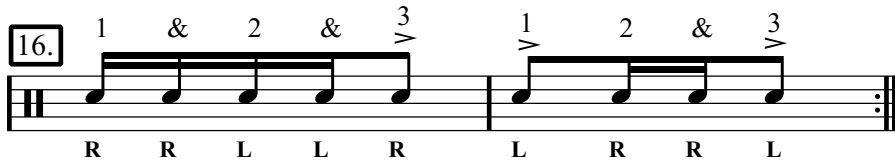
Example 14: A two-measure musical exercise. The first measure contains a triplet of five notes: R (accented), L, L, R, R. The second measure contains a triplet of four notes: L (accented), R, R, L. Above the notes are fingerings: 1, 2, &, 3, & for the first measure and 1, 2, &, 3 for the second. The notes are on a single staff with a treble clef and a double bar line at the end.

Now, two accents are played in the first measure and one at the end of the second.



Example 15: A two-measure musical exercise. The first measure contains a triplet of four notes: R (accented), L, L, R (accented). The second measure contains a triplet of five notes: L, L, R, R, L (accented). Above the notes are fingerings: 1, 2, &, 3 for the first measure and 1, &, 2, &, 3 for the second. The notes are on a single staff with a treble clef and a double bar line at the end.

For this last example, there is one accent played at the end of the first measure and two are played in the second.



Example 16: A two-measure musical exercise. The first measure contains a triplet of five notes: R, R, L, L, R (accented). The second measure contains a triplet of four notes: L (accented), R, R, L (accented). Above the notes are fingerings: 1, &, 2, &, 3 for the first measure and 1, 2, &, 3 for the second. The notes are on a single staff with a treble clef and a double bar line at the end.