

Lesson 18

Triplet Accents

Printed in Drummer Magazine, February 2008

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Hello and welcome once again. In last month's lesson we had a look at how we can use accents on the hi-hats to enhance a pattern or give a simple groove a different feel. After having practised some exercises using straight 1/8 and 1/16th notes we should now have a look at some ideas using 1/8th note triplets. To make sure you focus on placing the accents correctly without interrupting the flow of the triplets, I have kept the bass drum on beats 1 and 3 and the snare on beats 2 and 4 to keep a solid foundation. However next month we will be trying some bass drum variations and ghosted notes on the snare.

Ex 1

To begin with, we are going to practise counting the triplets as we play them. This will make it a lot easier to place accents in awkward places and help keep your triplets even. Start by playing the triplets on the hi-hats with one hand counting each beat as you play, then add the bass drum on beats 1 and 3 and the snare on beats 2 and 4.

Ex 2

We are now going to add an hi-hat accent on beats 1, 2, 3, and 4. This should feel fairly natural because you are supporting the accent with the bass and snare drum. However make sure it's only the hi-hats that you accent and that you don't play the bass or snare any louder.

Ex 3

In exercise 1 I mentioned accents in awkward places; well this is one of them! In this exercise the accent has moved along to the "trip" of every set of triplets - this is where all that counting pays off.

Ex 4

As you can see the accent has now been placed on the "let" of every set of triplets. This may seem a little easier than the last exercise, as you are creating a natural "dotted" feel between the bass and snare drums being played on the beat and the accent on the hats being on the last beat of every triplet.

Ex 5

Now we are going to move the accent around. On beats 1 and 3, the accent is on the "trip" and on beats 2 and 4 the accent is on the "let".

Ex 6

Here we have changed the accents so that on beat 1 and 3 we accent the "let" and on beats 2 and 4 we accent the "trip".

Ex 7

In this exercise we play an accent every other beat. As a result you will be creating two 1/4 note triplets across the bar; the first 1/4 note triplet starting on beat 1 and the second on beat 3.

Ex 8

In this final exercise we are still playing an accent every other beat but starting on the "trip" of beat 1. This also creates two 1/4 note triplets across the bar, but with a different starting position.

For more examples visit www.back2thebeat.co.uk or if you have any questions or comments contact me at info@back2thebeat.co.uk Till next time, take care, Steve.

Ex 1: Four measures of 4/4 time. Each measure contains a triplet of eighth notes on the hi-hat. Bass drum on beats 1 and 3, snare on beats 2 and 4. Accents are on the first note of each triplet.

Ex 2: Similar to Ex 1, but with accents on the last note of each triplet.

Ex 3: Similar to Ex 1, but with accents on the middle note of each triplet.

Ex 4: Similar to Ex 1, but with accents on the first note of every other triplet (beats 1 and 3).

Ex 5: Similar to Ex 1, but with accents on the last note of every other triplet (beats 2 and 4).

Ex 6: Similar to Ex 1, but with accents on the last note of triplets on beats 1 and 3, and the first note of triplets on beats 2 and 4.

Ex 7: Similar to Ex 1, but with accents on the first note of triplets on beats 1 and 3, and the last note of triplets on beats 2 and 4.

Ex 8: Similar to Ex 1, but with accents on the first note of triplets on beats 1 and 3, and the first note of triplets on beats 2 and 4.

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