

16th Note Triplet stuff

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26 Sep 2013

The Chieftains- Lots of Drops of Brandy (Kevin Conneff, on *Water From the Well*, 2000)

Two staves of musical notation in 6/8 time. The first staff shows a sequence of notes with three triplet markings (a '3' above a bracket) over 16th notes. The second staff continues the sequence, ending with a fermata and the text 'etc...'.

Look closely at the first 3 Triplets, it's NOT this (although you should practice this just in case you ever need it):

A single staff of musical notation showing a sequence of notes where the triplet markings are placed incorrectly, starting with a fermata. The text 'etc...' follows.

Playing it requires the use of Double Down patterns, in this case when the triplet leads into the next beat: **DUD**

A single staff of musical notation showing a sequence of notes with triplet markings. The notation is designed to illustrate the 'DUD' (Double Down) pattern used when a triplet leads into the next beat.

If you want the triplet at the beginning of the beat, use **DDU**

A single staff of musical notation showing a sequence of notes with triplet markings. The notation is designed to illustrate the 'DDU' (Double Down) pattern used when a triplet starts at the beginning of a beat.

If you want it in the middle of the beat, use **UDD**

A single staff of musical notation showing a sequence of notes with triplet markings. The notation is designed to illustrate the 'UDD' (Double Down) pattern used when a triplet is placed in the middle of a beat.

2 Here's a great way to practice: This is the Bass riff from Tool's *Schism*, the way it's usually notated, in 6/4. Notice that I've actually added accents now.



It doesn't make a whole ton of sense in 6/4 because of the upstrokes on the beats in the second half, so here's how it's actually phrased, in 5+7 (2+2+1/2+2+2+1):



Just for fun, we can play it in 3/2...



Now, if you really want to bake your noodle, play the same pattern, but put it into 6/8 (isn't Math fun!?)



If you were to play just the accented notes, you'd be playing 6/8 Rumba Clave, but that's a story for another day...

WAIT! WE'RE NOT DONE YET!!!

Now I'm gonna show you how to use those triplet patterns to make 5-stroke rolls in triple time (told ya!)

We'll start with this...



Even the last 4 notes out...

And get this: my Up-Down 5-stroke roll!!!



Now this pattern, that we just did up there...

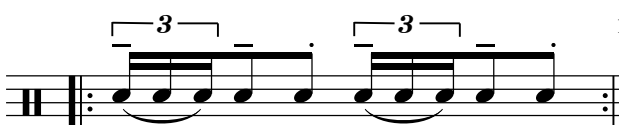


more often than not, will end up sounding like...

this. Subtle but important conceptual difference, cause now the beat is subdivided in half. I use this a lot if I'm playing fast hornpipes or something like that.



If we start here...



Even the first 4 notes out...

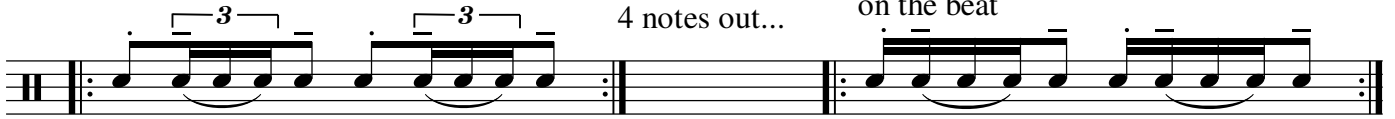
Then we get the Down-Up pattern



This one is cool, though, cause you can do two things to it. If we start here...

and even the first 4 notes out...

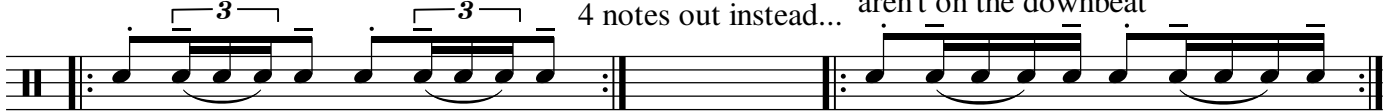
Then we get an Up-Down that starts on the beat 3



But if we go back to here...

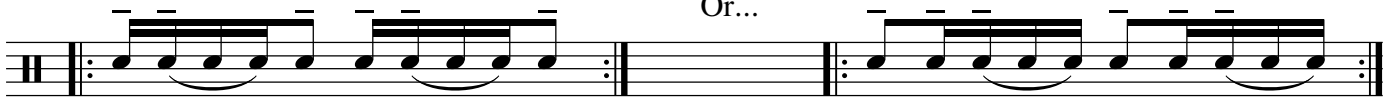
and even the last 4 notes out instead...

then you get some Down-Ups that aren't on the downbeat

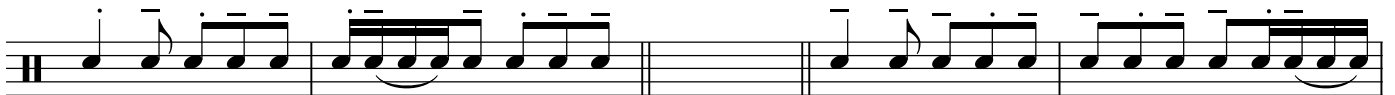


Now, none of these patterns leads to Eamon's Down-Down 5-stroke pattern, but you could put his sticking onto a few of them. They look like this:

Or...




In context, I might use the Up-Down 5-stroke rolls like this...



notice that this one starts with UP! (I do this occassionally)

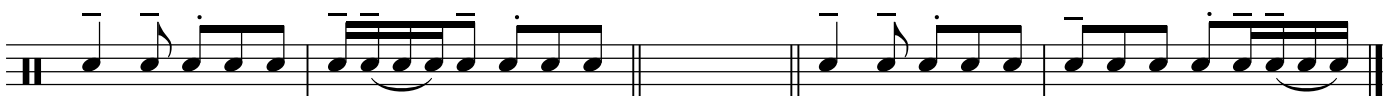
I might use the Down-Up 5-stroke rolls like this...



notice that this one also starts with UP!

In context, you might use Eamon's stuff like this...

or like this:



in this context, I DO think Eamon's stuff is easier to use, so I use it here mostly.