

Ruffs, Galops, and Flams

Part 1: Four-stroke Ruffs and Backstroke Ruffs

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VERY IMPORTANT: Keep the PULSE the same, not the note value....



note: if you are keeping the pulse the same, these two triplets are NOT the same speed because of the time signature, even though they are the same note value.

If you take the same basic idea and keep speeding it up, eventually you will be playing "four-stroke ruffs".

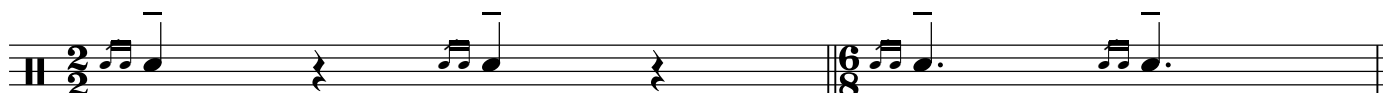


You DO NOT have to play them exactly in time as notated in the first line, but that's a good place to start. From there, you can vary how open and closed the rudiment is based on your situation.

Now, try to remove just the first note of the triplet (Down), but keep the Back and Up in the same places...



Now you are playing "ruffs", and I would notate them like this. Remember the sticking is B-U-D for now.



Again, these DO NOT have to have a strict rhythm, as long as the primary (final) note occurs on the beat, the interpretation of the ruff is allowed to vary based on your situation.

A quick exercise for four-stroke ruffs....



and the same exercise again with normal (three-stroke) ruffs (BUD sticking)



And here's one as a slip jig, cause why not?

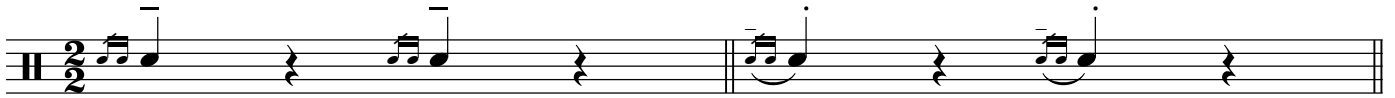


There two are trickier cause the ornaments are modifying a pickup note and not the beat itself.

Part 2: Upstroke Galops and Ruffs

If we change the sticking from BUD to DBU, we get a normal triplet, but now the Primary note is an Upstroke instead of a Down.

Now let's go back to this:



I call these Upstroke Galops cause the rhythm is the "galop rhythm", but the final and most important note is an Upstroke. These work particularly well for Polkas, as in this exercise below. Notice that every bar after the first starts with an Up.



This is just a normal double-ended triplet, we're just putting it in a place it wouldn't naturally occur.



If you want to practice to some music, play the first line twice and the second four times.

If you wanted to insert a 7-stroke roll, combine two of these together, as in the 4th bar here:



In a 6/8 context, I'm most inclined to use these as pickups to the 4th eighth-note:



Notice that this pattern has Upstrokes on the downbeats of each bar.

You could try using these two patterns with a 6/8 March or a Galician Muineira:



Part 3: Backstroke Galop

Normal Pattern (faster Polkas) With Rim click at 12 o'clock Weird "continuous roll" thing



Part 4: Flams (tipper only)



I have no doubt that there are other ways to play flams, but I don't use any other than these.

Backwards (Upstroke) Triplets

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This technique allows you to put triplets in places where an Upstroke would normally occur without having to insert a Double-Down in order to set it up or get out of it. Notice the sticking is UDB, so I'm not using my normal slur shorthand here (reserved for DBU).

Musical notation in 2/2 time showing four measures of backwards triplets. Each measure contains a triplet of eighth notes. The sticking is UDB. The notes are: Measure 1: D, U, D; Measure 2: B, U, D; Measure 3: U, D, U; Measure 4: D, U, D. Above each triplet is an accent (>).

In triple time, this technique allows you to put triplets on the 2nd, 4th, and 6th eighth-notes:

Musical notation in 6/8 time showing three measures of backwards triplets. Each measure contains a triplet of eighth notes. The sticking is UDB. The notes are: Measure 1: D, U, D; Measure 2: B, U, D; Measure 3: U, D, U. Above each triplet is an accent (>). A (B) is written below the second measure.

Notice that the second pattern can easily be morphed into the Up-Down 5-stroke Roll pattern, the sticking is the same.

Musical notation showing a morphed pattern. The first measure contains a triplet of eighth notes with sticking (D U D U D B U). The second measure contains a triplet of eighth notes with sticking (D U D U D B U) and a slur over the last three notes. A '4' is written above the slur.

If you feel inclined to work on a 7-stroke version of this sticking, here's an exercise that works back and forth between backwards triplets and normal triplets. Stickings and my shorthand symbols are provided.

Musical notation in 2/2 time showing a 7-stroke exercise. The notation is: D U D B U D B U | U U | U D B U D B U D | D D. Above the first triplet is a slur and above the second triplet is a slur.

Note: this particular Backwards Triplet sticking (UDB) **IS NOT** the only possible Backwards Triplet sticking, it's just the one I use. I know of AT LEAST three other versions:

- 1) Tommy Hayes: DUB- but using his special technique, which is built on the idea of D-B instead of D-U.
- 2) Backwards Triplets as played by (username) *spotlessshadow* on Youtube: UBD. I don't know how he does it, I can't do it at all, but he makes it work, so more power to him.
- 3) Martin Lawlor's techniques, also accessible on youtube. I haven't figured out how his stuff works yet.