# Accented Triplets with Double Strokes - Lesson #4 (SDVL75)

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Welcome to the 4th and final lesson in my "Accented Triplets with Double Strokes" series. In this lesson I will teach you how to turn the syncopated rhythms in Ted Reed's "Syncopation" book into accented triplets. Then, we will take four 4-bar accented triplet patterns and move the accents around the set to create a series of nice sounding 4-bar fills.

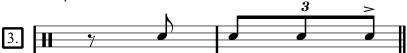
This is the first line from page 38 in the "Syncopation". Here is how you can turn it into accented triplets.



If a quarter note is written you will play a triplet with an accent on the first note note of the triplet.



If an eighth note rest is followed by an eighth note you will write a triplet with an accent on the third note of the triplet.



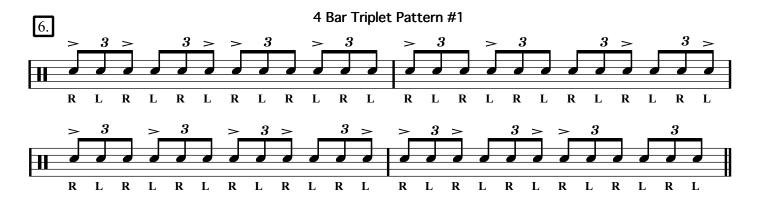
If two eighth notes are written you will play a triplet with an accent on the first and third note of the triplet.



If a quarter note rest is written you will play an unaccented triplet.



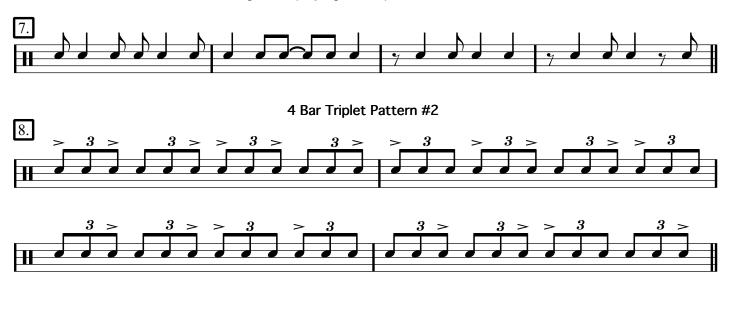
This is how the first line from page 38 appears when it is turned into triplets. Use alternate sticking, (RLRL etc.) for all of the 4 bar triplet patterns.



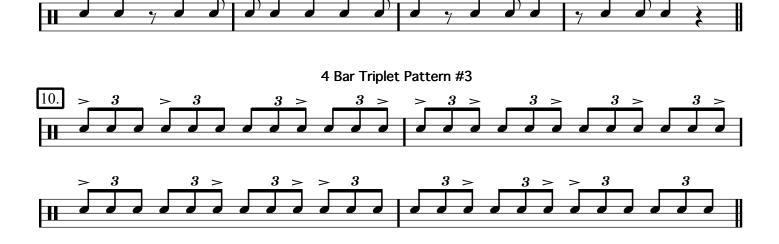
#### Practice each of the 4-bar triplet patterns using the following 8 approaches.

- 1. Play as single stroke eighth note triplets on the snare drum with the hi-hat playing on counts 2 & 4 with your foot. Then play using accented double strokes.
- 2. Play as single stroke eighth note triplets playing the right-hand accents on the low-tom and the left-hand accents on the hi-tom. Then play using accented double strokes.
- 3. Play as single stroke eighth note triplets playing the right-hand accents using the ride cymbal and bass drum and the left-hand accents on the snare drum. Then play using accented double strokes.
- 4. Play as single stroke eighth note triplets playing the right-hand accents using the ride cymbal and bass drum and the left-hand accents using a left side-ride or crash cymbal. Then play using accented double strokes.

Here's the 2nd line from page 38 in the "Syncopation". Example #8 shows it as accented triplets. Remember, use alternate sticking when playing the triplets.

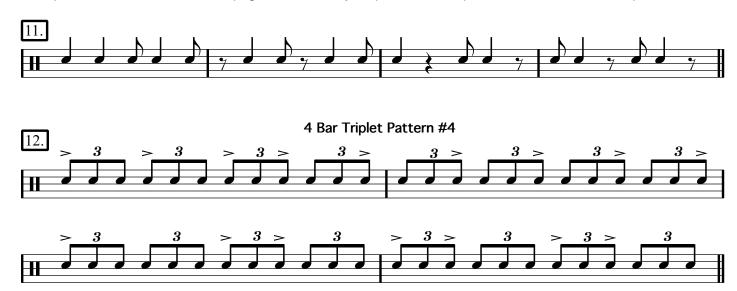


Example #9 is the 7th line from page 38 in "Syncopation". Example #10 shows it as accented triplets.



## Accented Triplet Doubles #4 - Page 3

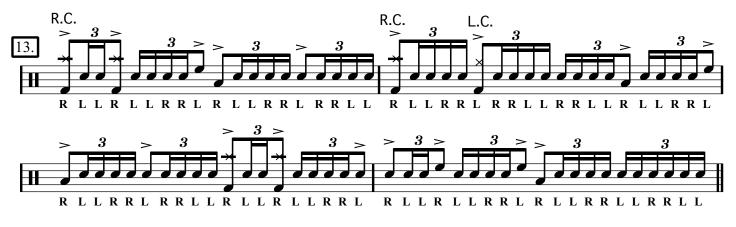
Example #11 is the 6th line from page 38 in the "Syncopation". Example #12 is the accented triplet version.



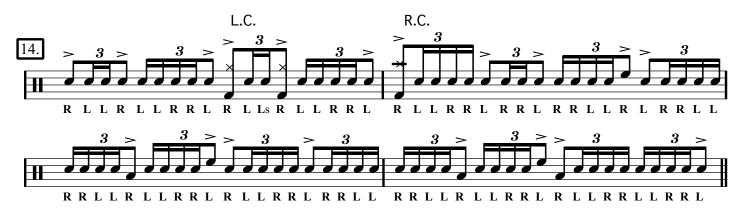
Now, we'll apply accented triplet double strokes to our four 4-bar triplet patterns and mix-and-match the voicings to create some nice sounding 4-bar fills. Note. For these examples we've chosen to use crash cymbals played with the shoulder of the stick instead of the ride and crash cymbals played with the tip of the sticks as in the previous lesson.

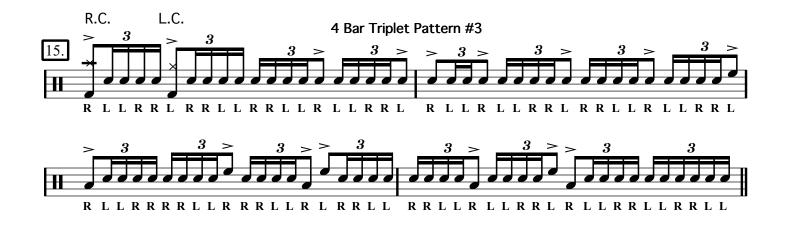
R.C. = Right Crash/ L.C. = Left Crash

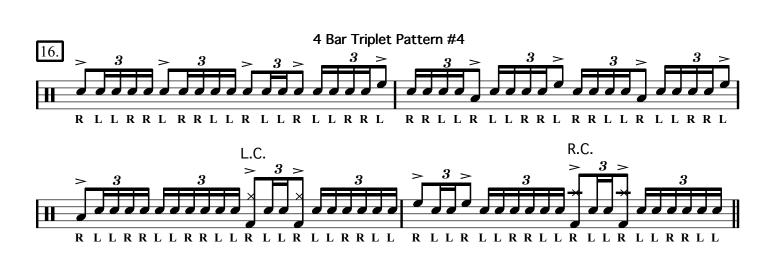
## 4 Bar Triplet Pattern #1



### 4 Bar Triplet Pattern #2







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