

## Sextuplets / Sixlets

You can play this rhythm very fast with one specific motion that includes dropping and catching the sticks. It can be played with a right hand lead, left hand lead, and alternating between the two. We'll cover this and more when we thoroughly go through 4-Stroke Ruffs. This instruction sheet is to introduce basic triplet rhythms.

The second example is twice as long as the first. It's a full set of sextuplets, which we can shorten and call by a fun made-up name: 'Sixlets' – which is an abbreviation of 16th note triplets. On the PAS Rudiment Sheet, this is called the Single Stroke 7. This rhythm should be counted: 1-trip-let &-trip-let 2, 3-trip-let &-trip-let 4. At faster tempos, that can be mouthful, so counting regular 8th notes would be easier. It's important to keep the primary beam going all the way across and shortening the secondary beam to connect each triplet separately. This helps show where the downbeats and upbeats are. Notice there are no accents written in. It's a good idea to place an "emphasis" on the '#' and '&'. This helps "outline" the triplet feel and shape the phrase.

We'll be placing accents on the downbeats and upbeats, so let's add those to the first two examples.

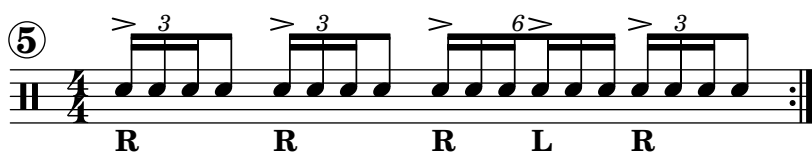
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# 16th Note Triplets

## Sextuplets / Sixlets


The following examples combine the rhythms from the previous page and add accents. For clarity purposes, I have only included the sticking for the #s and &s. Notice in the last example, a rest is included which negates the need for a sticking initial. From there, we know that the hands will alternate. These are all written with a right hand lead, so you can begin them with the left if you so choose.

⑤



R R R L R

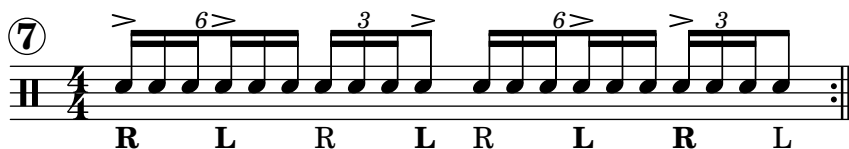
⑥



R R R L R L

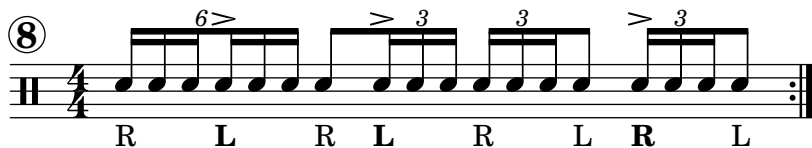
Right hand accents on downbeats in the first half, left hand accents on the upbeats in the second half

⑦



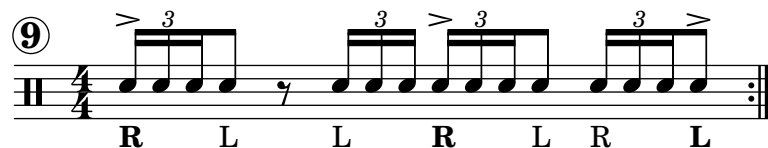
R L R L R L R L

⑧



R L R L R L R L

⑨



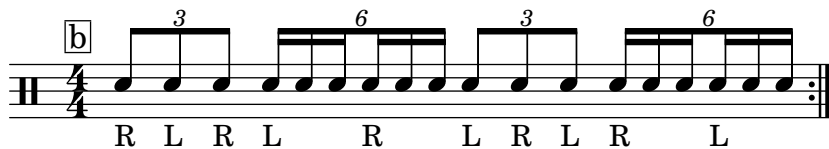
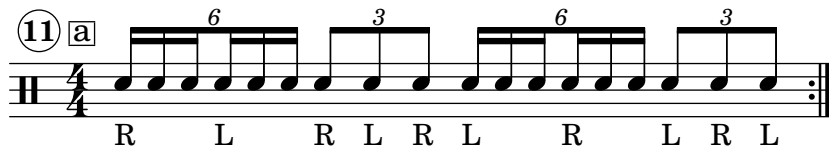
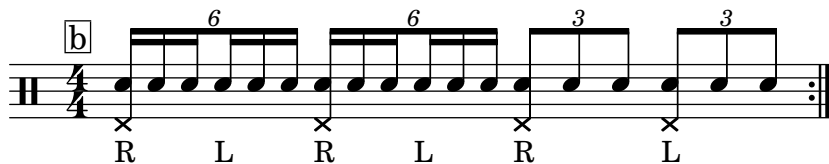
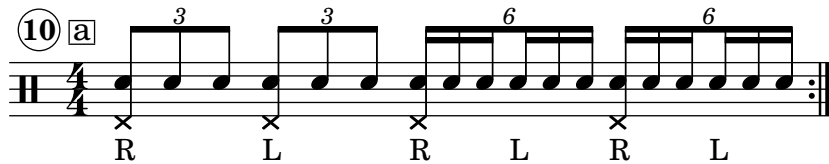
R L L R L R L

This is the only example here that has a rest

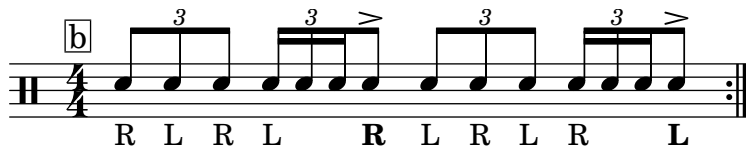
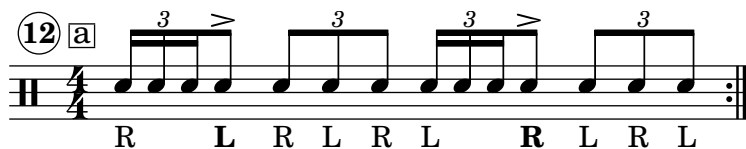
# 16th Note Triplets

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Now, we need to learn how to change rates and subdivide. We'll do this by going back and forth between 8th note triplets and 16th note triplets. To help out, it's a good idea to play to a metronome and keep time by stepping hi-hat, so I'm going to include quarter notes on the foot for the first basic examples in ⑩. If you'd like, you're more than welcome to step the bass drum as well, so both feet will be keeping time by playing '4-on-the-floor'. For the examples that don't have accents, it's best to place a little "inflection" on the first beat of each 3-note grouping, to help state the triplet rhythm clearly.

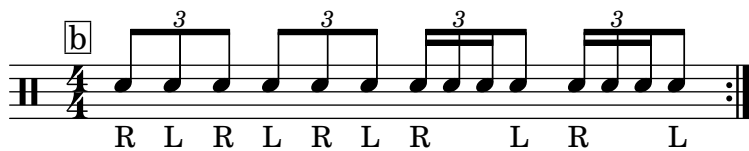
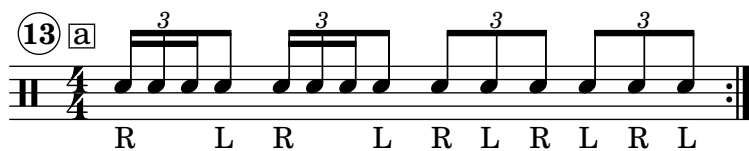


This example adds accents.

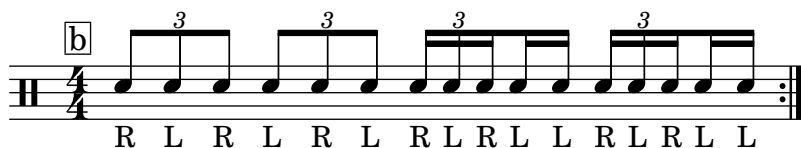
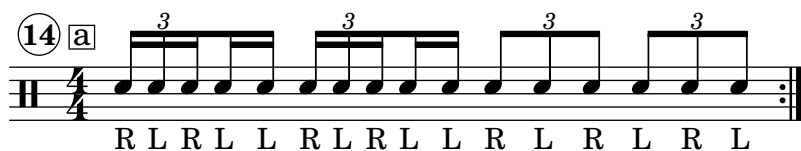


# 16th Note Triplets

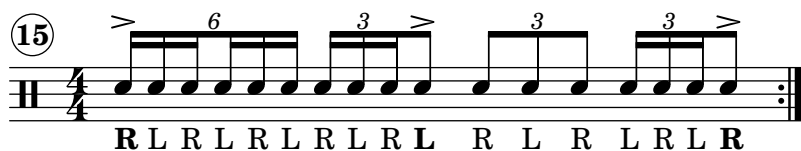
Sextuplets / Sixlets



This example adds an extra 16th note at the end of the 4-Stroke Ruff and is counted:  
1-trip-let &a 2-trip-let &a



This example requires a Full Stroke to be played at the end.



This example has a sticking alteration and accents in the first half, and also includes a set of regular 8th notes.

