

"This book can be used for beginners as well as advanced rudimental performers. It can also be **used** for individual and ensemble situations. Superior performance can be obtained if this book is **used** properly. I highly recommend it to any teacher and student at any level."

Marty Hurley

Phantom Regiment Drum & Bugle Corps

"John Wooton's book, *The Drummer's Rudimental Reference Book*, is an excellent collection **of** exercises to develop the author's five stroke method. The text contains detailed explanations **for the** production of each stroke and graduated exercises for their application. The exercises are **medium to** difficult and can be used with either individuals or a drumline. (My students particularly enjoy **the** flam rudiments.) This book is a necessity for every serious drummer."

Dr. Robert Schietroma

Former Coordinator of Percussion, University of North Texas

"John Wooton's *Rudimental Reference Book* is packed with intuitive exercises that should **assist** drummers young and old in solving the problems of correct rudimental execution. If teachers **and** students will follow this method to the letter, it could become the definitive rudimental **technique** book of our time."

Thomas L. Davis

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"Finally someone has written the quintessential rudiment/snare drum manual! This book is **so good** and so thorough it should be a mandatory item in every drummer's library."

Dennis DeLucia

D.C.I. Hall of Fame

"The most comprehensive set of exercise patterns since George Lawrence Stone's *Stick Control*."

Fred Sanford

Yamaha Marching Percussion Clinician

"A clear organized 'reference' book for any player, any type of drumming. A contemporary **fun** approach of fundamental hand sticking patterns. Inspiring to practice! Also great feet exercises!"

Dom Famularo

Drum Set Clinician for Tama Drums and Sabian Cymbals

"This long needed reference guide truly fills a void for today's rudimental drummers."

Jay Wanamaker

Director of Marketing, Yamaha Corporation - Band & Orchestra Division

"...an excellent supplement for someone looking to develop his or her technique. The **exercises** presented are quite challenging, and are geared more for intermediate to advanced players. **The** material here would be especially appealing to drum corps aficionados, college-level **students, or** anyone desiring to build up his or her chops."

Modern Drummer Magazine

"This is it! This text is the best ever written for teaching the rudiments and will soon be on **every** serious drummer's shelf. I commend John Wooton for putting together a text that we have **needed for** a long time... Bravo!"

Jim Chapin

Author, Teacher, Drum Set Artist

Table of Contents

Section 21 - Flam Taps and Flam Paradiddles	87
Section 22 - Flammed Windmills	89
Section 23 - Flam Paradiddle-diddles	90
Section 24 - Pataflaflas	92
Section 25 - Swiss Army Triplets	94
Section 26- Inverted Flam Taps	97
Section 27 - Flam Drags	99
Section 28 - Flam Stutters and Flam Fives	101
Section 29 - Flam Rudiment Combinations	103
Section 30 - Multiple Flams	106
Section 31 - Single and Double Drag Taps	109
Section 32 - Lesson 25's	114
Section 33 - Dragadiddles	116
Section 34 - Single and Double Drag Paradiddles	118
Section 35 - Single Ratamacues	120
Section 36 - Double Ratamacues	123
Section 37 - Triple Ratamacues	125
Section 38 - Drag Rudiment Combinations	127
Section 39 - All Rudiment Combinations	129
Section 40 - Back Sticking	137
Section 41 - Around the Tenor Drums	141
Roll Speed and Endurance Chart	144

Section 4

Timing Exercises

- Exercises in this section are timing exercises designed to improve a player's sense of pulse. Exercises included may be played with or without the check pattern (as written). A check pattern is a basic pattern to which notes are then added or subtracted to create new patterns. In the case of the first exercise in this section, the check pattern consists of consecutive sixteenth notes; different sixteenth notes are then subtracted to create each new pattern. Students should be encouraged to play these exercises at different dynamic levels and tempi.
 - Syncopated taps give every drumline problems, therefore ~~these~~ exercises should be used in daily warm-ups. Once the patterns are mastered when leading with the right hand, play them again leading with the left hand.

Section 5

Stick Control Exercises

- This section is a synopsis of George Lawrence Stone's book, *Stick Control*. These exercises have to do with fully controlling the sticks, the underlying basis of all rudimental execution, and could very well be the most important section of this book. Each exercise should be played at slow, medium, and fast tempi and the player must remain relaxed in order to execute rhythms smoothly. Play the following exercises using heights one and two (low strokes and half strokes).

The key to excellent stick control is:

- A) Practicing with large sticks and performing with small sticks.
- B) Squeeze the sticks as hard as possible.
- C) Relax.
- D) Listen to lots of New Age music.

The answer is . . .

C) *Relax.*

19.

12
8

R R L L R R L L R R L L R R L L R R L L R R L L

L L R R ...

20.

C

R L R L L L R L R R R R L R L L R L L R L R

L R L R R R R ...

21.

12
8

RRLLRRLLRRLLRRLLRRRLRRLLRRLLRRLLRRLLRRLL

22.

12
8

L R L R ... R L L L R R R L L L R R R

23.

C

R L R L R ... L R L R L ... R L R L R L R L R

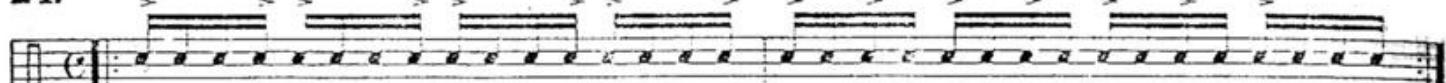
R L R L R L R L R L R L R L R L R L R L R

24.

R R L L R R L L R R L L R R L L R R L L R R

(23 continued)

24.



R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L ...

25.



R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L ...

26.



R R R R R R R R R R R R L L R R R L L R R R R R R R R R R R L L R L L ...



R R R R R R R L L R L L R ...

Dear Dr. John,

I really need to work on stick control but I'm not sure what volume I should practice this section. How loud should I play the stick control exercises?

Wally Wobblesticks
Rough Passage, CO

Dear Wally,

Try playing the stick control exercises at various dynamic levels. To increase your power, practice them with different stick heights. To increase stamina, practice them at faster tempi about 4 to 5 inches above the head. Also play the exercises very soft to increase finger and wrist control. No matter how fast or slow you play these exercises, use a metronome and keep the intensity of the strokes consistent from hand to hand. Once you master the exercises at slower tempi, increase the tempi.

Metronomically,
Dr. John

Section 6

Single Stroke Rolls, Single Stroke 4's and 7's (24th notes)

- This section is comprised of single stroke roll exercises for the single stroke roll, single stroke four, and the single stroke seven (rudiments one through three on the official P.A.S. rudiment list). Single stroke rolls of various lengths and rhythms are included in the exercises. In order to execute single stroke rolls properly the player must remain relaxed and use the wrists and fingers to create an even bounce. Single stroke rolls should not be stroked; instead, the wrists should bounce along with the stick. Perhaps the single stroke roll should be called the "Single Bounce Roll".

1.

3 3 6

R L R R L R L R L R L R L R L R
L R L R L R L R ...

2.

3 3 3 3 3 3

R L R L R L R L R L R L R L R L R L R L R L R L
R L R L R L R ...

3.

3 3 6 3 3 6

R L R L R L R L R L R L R L R R L R L R L R L R L R
L R L R L R L R L R L R L ...

4.

3 3 3 3 3 3 3

R L R L R L R L R L R L R L R L R L R L R L R L R L
R L R L R L R L ...

5.

3 > 3 > 6 > 3 > > 3 > 3 > 6 > >

R L R L R R L R L R L R L R L R R L R L R L R L R L R
L R L R R ...

6.

3 3 6 6

R R R R L L L L R L R L R L R L R L R L R L
R R R R ...

7.

3 6 3 6 3 6

R R R R R L R L R L R R R R L R L R L R R R R R
L L L L R L R L R L R L ...

8.

6 > 3 3 > 6 6 > 3 3 > 6 >

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R
R L R L R L R L R L R L R L R L R L R L R L R L R L R ...

17.

18.

19.

20.

20. > > 3 > 3 > 3 > > > 3 > 3 > 3 >

R L R L R L R L R L R L R L R L R L R L R L

21.

A musical score for a snare drum. It begins with a bass drum stroke (indicated by a vertical bar) followed by a sixteenth note. This is followed by a series of 15 eighth-note pairs (two strokes per measure), each consisting of a vertical bar and a diagonal line. The pattern repeats three times across the page.

22.

23

24

R L R L R L R L R L R L ...

25.

32.

6 6 6 6

R

6 6 > 6 6 > 6 6 > 6 6 >

R R R R R R R R

6 > 6 6 6 >

L

6 > 6 6 > 6 6 > 6 6 > 6 6 >

L L L L L L

6 > 6 6 6 >

R L

6 > 6 6 > 6 6 > 6 6 > 6 6 > 6 6 >

R L R L R L R L R L

6 > 6 > 6 6 >

R L R

6 > 6 > 6 > 6 > 6 > 6 > 6 > 6 >

R L R L R L R L R L R

6 > 6 > 6 > 6 >

R L R L R L R L

6 > 6 > 6 > 6 > 6 > 6 > 6 > 6 >

R L R L R L R L R L R

"Three Camps Singles"

33.

The notation consists of six staves of 16th-note patterns. Each staff begins with a vertical bar symbol. The first staff has a '6>' above it. Subsequent staves have '6' above them. The patterns involve various rhythmic groupings and rests. Below the staves is a sequence of letters: E L R L E L R L R L R L R L R L R L R L R L R L R ... L R L R D R L R L R L R L R L R L R L R L R L R L ... L ...

Below each staff is a corresponding sequence of letters:

- Staff 1: E L R L E L R L R L R L R L R L R L R L R L R ...
- Staff 2: L R L R D R L R L R L R L R L R L R L R L ... L ...
- Staff 3: L R L R D R L R L R L R L R L R L R L R L R L R ... L ...
- Staff 4: L R L R D R L R L R L R L R L R L R L R L R L R L R ... L ...
- Staff 5: L R L R D R L R L R L R L R L R L R L R L R L R L R ... L ...
- Staff 6: L R L R D R L R L R L R L R L R L R L R L R L R L R L R ... L ...

Section 7

Single Stroke Rolls (32nd notes)

- Once again, allow the wrists to bounce along with the sticks. Do not stroke the 32nd notes.
- Refer to notes on Section 6.

1.

Drum notation for Exercise 1. The first measure consists of two groups of 16 32nd notes (four eighth-note strokes) followed by a single eighth note. The second measure also consists of two groups of 16 32nd notes followed by a single eighth note. The notation uses vertical stems for each 32nd note. Below the notation are two rows of stickings: RLR LRL RLR LRL RLR LRL R L R R and RLR LRL R L R R LRL RLR L R L L.

2.

Drum notation for Exercise 2. The first measure consists of two groups of 16 32nd notes followed by a single eighth note. The second measure also consists of two groups of 16 32nd notes followed by a single eighth note. The notation uses vertical stems for each 32nd note. Below the notation are two rows of stickings: R LRL RLR LRL RLR LRL RLR L R R and R LRL RLR L R R LRL RLR L R L L.

3.

Drum notation for Exercise 3. The first measure consists of two groups of 16 32nd notes followed by a single eighth note. The second measure also consists of two groups of 16 32nd notes followed by a single eighth note. The notation uses vertical stems for each 32nd note. Below the notation are two rows of stickings: R LRL RLR LRL RLR LRL RLR L R R and RLRLR LRLRL RLRLR LRLRL RLRLR L R L L.

4.

Drum notation for Exercise 4. The first measure consists of two groups of 16 32nd notes followed by a single eighth note. The second measure also consists of two groups of 16 32nd notes followed by a single eighth note. The notation uses vertical stems for each 32nd note. Below the notation are two rows of stickings: R LRL R L RLR L R LRL RLR LRL RLR L R L R L and RLRLR LRLRL RLRLR LRLRL RLRLR L R L L.

5.

Drum notation for Exercise 5. The first measure consists of two groups of 16 32nd notes followed by a single eighth note. The second measure also consists of two groups of 16 32nd notes followed by a single eighth note. The notation uses vertical stems for each 32nd note. Below the notation are two rows of stickings: R L R L RLR LRL R L R L RLR LRL RLR LRL and RLRLR LRLRL RLRLR LRLRL RLRLR L R L L.

15. A continuous pattern of eighth-note strokes on a single drum, starting with a downstroke (R) and followed by six upstrokes (RRR), three downstrokes (RL), three upstrokes (LL), two downstrokes (L), one upstroke (R), four downstrokes (RLRLR), four upstrokes (RRR), one downstroke (L), one upstroke (RLRL), and ending with two downstrokes (LL).

16.

R R R R R L L L L RLRLR L L L L L R R R R R LRLRL

18.

R L L L L L L L L L L L L L R L R L R L R I.

21.

22.

22. **B** S S S S S S S S S S S S S S S S S

23.

23.

6

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

L R L R L R ...

R L R L R L R ...

24.

25.

Section 8

Single Stroke Rolls (odd groupings)

• This next section introduces odd groupings such as five's and seven's (20th and 28th notes). The **same** rules apply to these single stroke rudiments as to those of the other single stroke rudiments.

• Refer to notes on Section 6.

1.

Drum notation for a single stroke roll pattern. The first note is an eighth note with a '5' above it. The pattern continues with eighth notes, each preceded by a '>' symbol and followed by a '5'. The sequence is: > 5, > 5, > 5, > 5, > 5 >, > 5 >, > 5 >, > 5 >. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R L R... The 'R' indicates a right hand stroke, 'L' indicates a left hand stroke, and 'R...' indicates the pattern repeats.

Drum notation for a single stroke roll pattern. The first note is a sixteenth note with a '5' above it. The pattern continues with sixteenth notes, each preceded by a '>' symbol and followed by a '5'. The sequence is: > 5, > 5, > 5, > 5, > > 5, > > 5, > > 5, > > 5. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R L R...

Drum notation for a single stroke roll pattern. The first note is a sixteenth note with a '5' above it. The pattern continues with sixteenth notes, each preceded by a '>' symbol and followed by a '5'. The sequence is: > 5, > > 5, > > 5, > > 5, > > 5, > > 5, > > 5, > > 5. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R L R...

Drum notation for a single stroke roll pattern. The first note is a sixteenth note with a '5' above it. The pattern continues with sixteenth notes, each preceded by a '>' symbol and followed by a '5'. The sequence is: > 5, > 5, > 5, > 5, > 5, > 5, > 5, > 5. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R L R...

2.

Drum notation for a single stroke roll pattern. The first note is an eighth note with a '5' above it. The pattern continues with eighth notes, each preceded by a '>' symbol and followed by a '3'. The sequence is: > 5, > 5, > 5, > 5, > 3, > 3, > 3, > 3. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R L R...

Drum notation for a single stroke roll pattern. The first note is a sixteenth note with a '5' above it. The pattern continues with sixteenth notes, each preceded by a '>' symbol and followed by a '5'. The sequence is: > 5, > 5, > 5, > 5, > 5, > 5, > 5, > 5. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R...

Drum notation for a single stroke roll pattern. The first note is a sixteenth note with a '5' above it. The pattern continues with sixteenth notes, each preceded by a '>' symbol and followed by a '5'. The sequence is: > 5, > 5, > 5, > 5, > 5, > 5, > 5, > 5. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R...

Drum notation for a single stroke roll pattern. The first note is a sixteenth note with a '5' above it. The pattern continues with sixteenth notes, each preceded by a '>' symbol and followed by a '5'. The sequence is: > 5, > 5, > 5, > 5, > 5, > 5, > 5, > 5. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L R L R L R...

3.

R E R A R L L E L E L R L L L E L R L E L L R L R E L E L R L R L

4.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

5.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

6.

R L R L R L L L R L R L R L L L R L R L R L R L R L R R E L L L

R L R L R L R R R L R L R L R R R L R L R L R L R L R L R R

7.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

8.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

Section 9

Multiple Bounce Rolls (buzz rolls)

• This section introduces multiple bounce rolls (rudiment number four on the official P.A.S. rudiment list). This is where the fifth stroke, as discussed earlier, is used. The multiple-bounce stroke is unlike any other stroke in that there is pressure applied to the stick by the fingers so that it is pressed into the head and not allowed to rebound. As a result a buzz sound is produced. Buzz rolls are notated with a "z" on the stem of the note.

• To get an even buzz-roll sound, try playing a buzz-roll first by pressing the sticks into the head as hard as possible. The beads of the sticks should start approximately 4" above the head. Play the roll quickly and allow there to be separation between each buzz. Slowly begin to loosen-up on your grip until the pulsation of the roll disappears. Remember how much pressure you were putting on the sticks at the time the roll sounded the best and use that as a reference when playing buzz-rolls.

1.

R R R R R R R R ...
L ...

2.

R L R L R L R L ...
L ...
mf

R R L R L R L ... p mf p mf p mf p mf p mf

R R L p

3.

R L R L R L R L
L ... p
mf

R L R R R p

4.

R L R L R L R L R ...
p <> p <> f

5.

R L R L R L R L R ...
L ...

R R L R L R R L R L R R L R R L R R L R

Section 10

Triple Stroke Rolls

• This section is comprised of exercises designed to improve triple stroke rolls (rudiment number five on the official P.A.S. rudiment list). A player should attempt to make all three notes of a triple stroke roll the same volume by relaxing and using the fingers. Playing the first note too loudly will cause the following two notes to be choked off. Exercises eight, nine, and ten consist of alternating double and triple stroke rolls known commonly as "eggbeaters."

• Remember... Relax and use the fingers.

1.

C | R R R L L L R L R R R L L L R L R R R L L L R L R R R L L L R R
L L L R R R R L R L ...

2.

6 6 6 6
R R R L L L R L R R R L L L R L R R R L L L R R R L L R L R L
3 3 3 3 3 6 3
R L L L R R R L R L L L R R R L R L L R R R L L L R R R L R L

3.

6 6 6 6 6 6
R R R L L L R R R L L L R R R L L R R R L L L R R R L L R R R L R L
6 6 6 6 6
R R R L L L R R R L L L R R R L R L L R R R L L L R R R L R L R L

4.

6 3 3 6 6 3 3 6
R R R L L L R R R R R R L L R R R R R R L L R R R R R R L L R R R L R L

5.

3 3 3 3 3 3 3 3
R L R L R L R L R L R L R R R L R R R L R R R L R R R L R R R L
3 3 3 3 3 3 3 3
R L R L R L R L R L R L R L R L L R L L R L L R L L R L L L

6.



R L R L R L R L R L R L R R R L L L R R R L L L



E L R L R L R L R L R R R L L L R R R L L L R R R L L L



R L R L R L R R R L L L R R R L R L R L R L L L R R R L L L



R L R L R L R L R L R L R R R L L L R R R L L L R R R L L L

7.

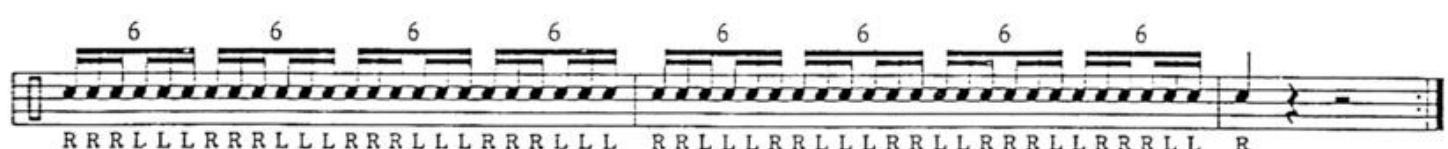


R R R L L L R R R R L L L R L L L R R R R R L L L R R R

8.



RRRLLLRRRLLLRRRLLLRRRLLL RRRLLRRRLLLRRRLLLRRRLLLRRRLLL

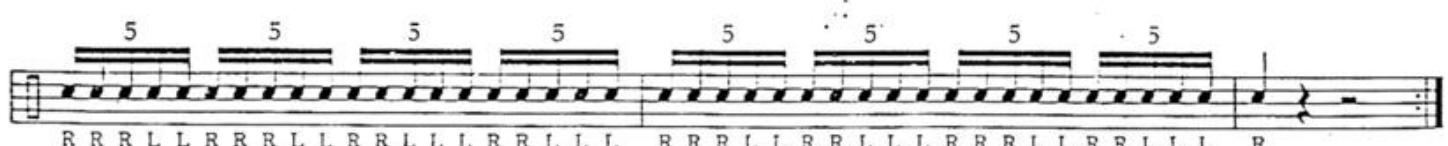


RRRLLLRRRLLLRRRLLLRRRLLL RRLRRRLLLRRRLLLRRRLLLRRRLLL R

9.



RRRLLRRRLLRRRLLRRRLL RRLRRRLLLRRRLLLRRRLLLRRRLLL



RRRLLRRRLLRRRLLLRRRLLL RRRLLRRRLLLRRRLLLRRRLLL R

10.



R L R L R R L R L R L R L R R L R R R L R R R L R R R L R R

Section 11

Double Stroke Rolls

- The following exercises are designed to help improve the evenness and clarity of rolls by concentrating on one hand at a time. For most people, the weaker hand is the left. To strengthen the left hand, for each time you play the exercises with the right hand, play them twice with the left.
- Remember... strive for evenness and clarity!

1.

C | R R R R R R R R
L L L L L L L L ...

2.

C | R R R R R R R R
L L L L L L L L ...

3.

C | R R R R R R R R
L L L L L L L L ...

4.

C | R R R R R R R R
L L L L L L L L ...

5.

C | R R R R R R R R R R R R R R
L L L L L L L L L L L L L L ...

C | R K R R R R R R R R R R R R R R
L L L L L L L L L L L L L L ...

C | R R R R R R R R R R R R R R
L L L L L L L L L L L L L L ...

C | R R R R R R R R R R R R R R
L L L L L L L L L L L L L L ...

6.

7.

R R R R R R R R R R R R R R R R R R R R

L L L L L L L L L L L L L L L L L L L L

8.

9.

10.

11.

12.

13

18.

R L R R L L L R L L R R R L R B L L L R L L R R

21.

C

L L R L L R L L R L L R L L R, R, L
R R L R R L E R L R R L R

23.

Hand drumming exercise 23 consists of two measures of sixteenth-note patterns. The first measure starts with a bass drum (indicated by a 'B' with a dot) followed by a series of sixteenth-note patterns: R-L-R-L-R-L-R-R-L-R. The second measure continues with a bass drum followed by R-L-R-L-R-L-R-L-R-R. The patterns are played on a single hand, with the right hand indicated by 'R' and the left hand by 'L'.

24.

R R L R R L R R R L R R R L R R L R R L R R L R R R

25.

(c)

R L L R R L L R L L R R L L R L L R R L L R R L L R R L R R L L R R L R R L L R

30.

Drumming exercise 30 consists of two measures. The first measure shows a pattern of eighth notes on the snare drum (R) and sixteenth notes on the bass drum (L). The second measure starts with a bass drum note (L), followed by a sixteenth note on the snare (R), another bass drum note (L), and a sixteenth note on the snare (R). The pattern continues with a bass drum note (L) and a sixteenth note on the snare (R).

R R L R R R L R R L R L R L
L L R L L R L L R L L R L ...

31.

Drumming exercise 31 consists of two measures. The first measure shows a bass drum note (L) followed by a sixteenth note on the snare (R), another bass drum note (L), and a sixteenth note on the snare (R). The second measure starts with a bass drum note (L), followed by a sixteenth note on the snare (R), another bass drum note (L), and a sixteenth note on the snare (R).

R
L L L L L L L L R R R R R R R R L L L L L L L ...

32.

Drumming exercise 32 consists of two measures. The first measure shows a bass drum note (L) followed by a sixteenth note on the snare (R), another bass drum note (L), and a sixteenth note on the snare (R). The second measure starts with a bass drum note (L), followed by a sixteenth note on the snare (R), another bass drum note (L), and a sixteenth note on the snare (R).

R
L L L L L L L L R R R R R R R R L L R R R R ...

33.

Drumming exercise 33 consists of two measures. The first measure shows a bass drum note (L) followed by a sixteenth note on the snare (R), another bass drum note (L), and a sixteenth note on the snare (R). The second measure starts with a bass drum note (L), followed by a sixteenth note on the snare (R), another bass drum note (L), and a sixteenth note on the snare (R).

R R L L R R R L L R R R L L R R R L L R
L L R R L L R R R L L R R R L L R R R L L R ...

Section 12

5, 6, 7, 9, 13, 15, 17 Stroke, and Long Rolls

- This section consists of all the double stroke roll rudiments including the long open roll, five, six, seven, nine, ten, eleven, thirteen, fifteen, and seventeen stroke rolls (rudiments six through fifteen on the official P.A.S. rudiment list).

- Isolated rolls, that is rolls that are preceded by an eighth-note or larger, should be lifted in order to produce a full bodied sound. Use a slight arm motion and a full turn of the wrist before each isolated roll. The sticks should not hesitate at any time during the stroke. Strive for a smooth stroke going up and down.

Note: Exercises 31, 40, 41 & 42 incorporate triple meter 7 stroke rolls. Here is an example of how they will be notated, and then the literal example of how they should be played.

A musical score for hand drumming, labeled '1.' at the top left. It consists of a single staff with a common time signature. The staff starts with a bass clef, followed by a 'C' indicating common time. The music is divided into measures by vertical bar lines. Each measure contains a sequence of strokes indicated by arrows above the staff. Below the staff, under each measure, are lowercase letters representing the strokes: R, L, L, R, R, L, R, L, R, R, L, R, L, L, R, L, R, L, L. The strokes alternate between the right hand (R) and left hand (L). The first measure shows a pattern of RLRLRL. The second measure shows a pattern of RLRLRL. The third measure shows a pattern of RLRLRL. The fourth measure shows a pattern of RLRLRL. The fifth measure shows a pattern of RLRLRL. The sixth measure shows a pattern of RLRLRL. The seventh measure shows a pattern of RLRLRL. The eighth measure shows a pattern of RLRLRL.

Hand drumming exercise 5 consists of a sequence of 16 strokes on a hand drum. The strokes are indicated by vertical dashes on a staff. The pattern is as follows: R, R, L, L, R, L, R, L, R, R, L, L, R, R, L, L. Above each stroke, there is a small '">>' symbol indicating the direction of the stroke. The first measure starts with a C-clef and a common time signature. The second measure starts with a G-clef and a common time signature.

7.

R R L R R R L R R R L R L R L R R L L R L L R L L R L L L

8.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

9.

R L R L R L R L R L R L R L R L R L R L R L R L R L

10.

R L R L R L R L R L R L R L R L R R L R R L R R L R R R

11.

R R L L R R L L R R L L R R L L R R L L R R L L R R L L R

12.

R R L R L R L R L R L R L R L R L R L R L R L R L R L R L

13.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

14.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

15.

R R L R L R L R L R L R L R L R L R L R L R L

16.

R L R R R L L R L L R R L R R R L L R L L R R L R R L L R L L R

17.

RLR } RLR RLRL LRL LRLR RLRL LRL LRL

18.

R R R L L L R R R L L L R R R L L

19.

R L R R R L L R L L R RL R R L L R L L R RL R R L L R L L R RL R R L L R L L

20.

R L R L R L L L R L R L R R

21.

R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L

22.

R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R

23.

R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L

R L L R L R R L R R L R L L R L L R L L R R L R L L R L L R R L R L L R L R L R R L L R L R R

24.

Exercise 24 consists of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. Both staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

25.

Exercise 25 consists of three staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. The third staff starts with a grace note followed by a sixteenth note. All staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

26.

Exercise 26 consists of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. Both staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

27.

Exercise 27 consists of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. Both staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

28.

Exercise 28 consists of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. Both staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

29.

Exercise 29 consists of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. Both staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

Continuation of Exercise 29, consisting of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. Both staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

Continuation of Exercise 29, consisting of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note. The second staff begins with a sixteenth note. Both staves feature a repeating pattern of eighth-note pairs, each preceded by a grace note. Fingerings below the notes indicate alternating strokes between the right and left hands.

38.

39.

40.

41.

41. > . . . > > . . . > > . . . > > . . . > > . . . > > . . . >

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

42.

42. 

43.

Musical score for the right hand, measures 13, 17, and 18. The score consists of three staves of music. Measure 13 starts with a fermata over a note, followed by a eighth note with a dynamic >. Measure 17 starts with a eighth note with a dynamic >, followed by a eighth note with a dynamic >. Measure 18 starts with a eighth note with a dynamic >, followed by a eighth note with a dynamic >. Below the staves, the right hand fingering is indicated as L, R, R, L, L, R, L, R, L, R, L, R.

A musical score for hand drums. The top staff shows a single eighth note followed by a sixteenth note. The bottom staff shows a bass drum stroke (indicated by a vertical bar) followed by a snare drum stroke (indicated by a horizontal bar). The notation is labeled with 'R' and 'L' under each note or stroke.

46.

R L R L R L R L R L R L R L R L R L R L

47.

48.

7 R L R L R L R L R L R L
9 R R L R L R L R L R L R L
11 R R L R L R L R L R L R L
13 R R L R L R L R L R L
15 R L R L R L R L R L R L
17 R R L R L R L R L R L

49.

continue this (2) measure motif, adding one beat to the second measure until the second measure is 16 counts.

Roll Break Down

• This exercise breaks down a long roll by using every possible combination of diddles in a set of four sixteenth notes.

• The exercise is written out forwards and backwards. The patterns can be played with or without the check pattern between each measure.

50. *Check Pattern*



Pattern 1

Pattern 2



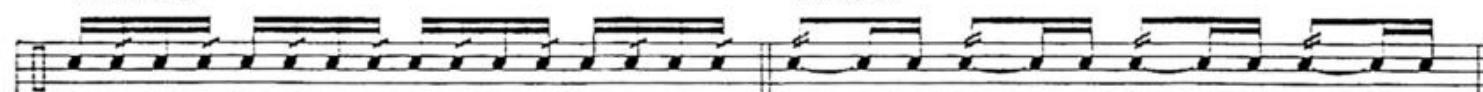
Pattern 3

Pattern 4



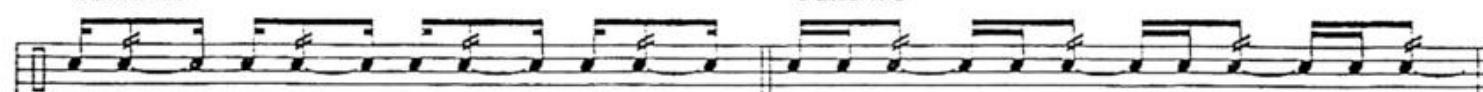
Pattern 5

Pattern 6



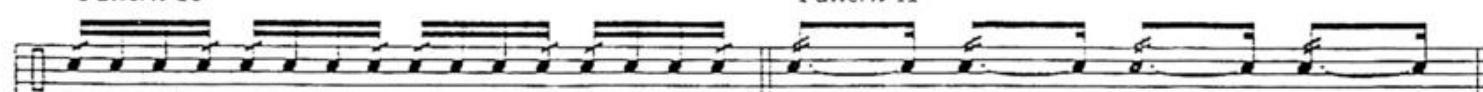
Pattern 7

Pattern 8



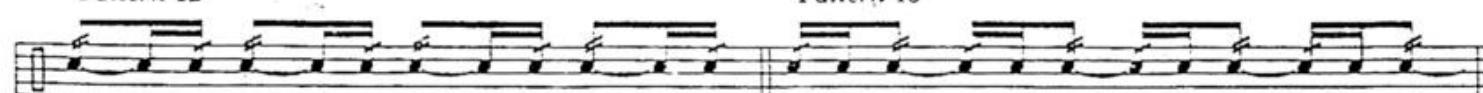
Pattern 9

Pattern 10



Pattern 11

Pattern 12



Pattern 13

Pattern 14



Pattern 15

51. *Check Pattern*



52. *Check Pattern*



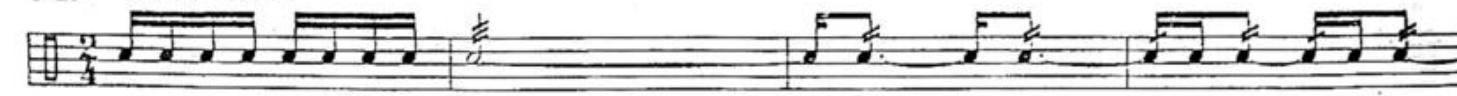
53. *Backwards*



Check Pattern



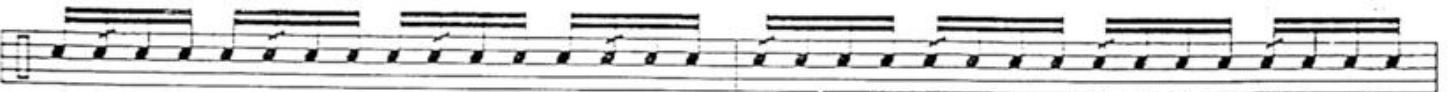
54. *Check Pattern*



(54 continued)



55. *Check Pattern*



A single staff of three measures. The first two measures show a 16th-note pattern with 'R' and 'L' under the notes. The third measure is a 3-beat measure with a bracket above it. It starts with a 16th-note pattern, followed by a 16th note with a '3' above it, and ends with a 16th note with a '2' above it.

Roll Timing Long

- Each of the 15 patterns in the previous exercises can be used in the check pattern below. The first four patterns are written out.

56.

Check Pattern

Drum roll patterns for Exercise 56. Each pattern consists of a 16-beat measure followed by a 4-beat ending section labeled 1 and 2. The patterns are:

- Pattern 1:** R L R L R L R L R L R L R L R L R L R
- Pattern 2:** R L R L R L R L R L R L R L R L R L R L R
- Pattern 3:** R L R L R L R L R L R L R L R L R L R L R
- Pattern 4:** R L R L R L R L R L R L R L R L R L R L R

57.

Check Pattern

Pattern 1

Drum roll patterns for Exercise 57. The patterns are:

- Pattern 1:** R L R L R L R L R L R L R L R L R L R L R L R

Pattern 2

Pattern 3

Drum roll patterns for Exercise 57. The patterns are:

- Pattern 2:** R L R L R L R L R L R L R L R L R L R L R L R
- Pattern 3:** R L R L R L R L R L R L R L R L R L R L R L R L R

Pattern 4

Pattern 5

Drum roll patterns for Exercise 57. The patterns are:

- Pattern 4:** R L R L R L R L R L R L R L R L R L R L R L R L R
- Pattern 5:** R L R L R L R L R L R L R L R L R L R L R L R L R L R

Pattern 6

Pattern 7

Drum roll patterns for Exercise 57. The patterns are:

- Pattern 6:** R L R L R L R L R L R L R L R L R L R L R L R L R L R
- Pattern 7:** R L L R L R R L R L L R L R R L R L R L R L R R L R

Pattern 8

Drum notation for Pattern 8. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L R R L R L R L R L L. The second half is R L R L L R L R R L R L L R L R.

Pattern 9

Drum notation for Pattern 9. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L P L R L R L R L R L R L. The second half is R L R L R L R L R L R L R L.

Pattern 10

Drum notation for Pattern 10. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L P L R L R L R L R L R L. The second half is R L R L R L R L R L R L R L.

Pattern 11

Drum notation for Pattern 11. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L L R L R R L R L R L R L R L. The second half is R L R L L R L R R L R L L R L R.

Pattern 12

Drum notation for Pattern 12. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L L R L R R L R L R L R L R L. The second half is R L R L L R L R R L R L L R L R.

Pattern 13

Drum notation for Pattern 13. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L R L R L R L R L R L R L R L. The second half is R L R L L R L R R L R L L R L R.

Pattern 14

Drum notation for Pattern 14. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L R L R L R L R L R L R L R L. The second half is R L R L L R L R R L R L L R L R.

Pattern 15

Drum notation for Pattern 15. The pattern consists of sixteenth-note rolls. The first half of the pattern is R L R L R L R L R L R L R L R L. The second half is R L R L L R L R R L R L L R L R.

Dear Dr. John,

My rolls don't sound as good as the Phantom Regiment rolls and I am really depressed over this. How can I get my rolls to sound like theirs? Please help me, I am desperate!

Donald Dimdiddle
Rolling Hills, PA

Dear Donald,

Don't you fret. I will help you! To strengthen the diddles of your roll try practicing on a soft surface like a pillow or your leg. Notice that the stick doesn't bounce very well if at all. In order to get a double stroke roll you have to use your wrist and fingers. Practice on soft surfaces often. Eventually you will be able to play a double stroke roll on a pillow. Now when you play a roll on a drum your diddles will sound even and full.

Rudimentally,
Dr. John

58.

Check Pattern

Musical score for 'Check Pattern' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: R L R L R L. Measure 2: L R L R L R L R L. Measure 3: R L R L R L R L R L R L E L R. Measures are separated by vertical bar lines.

Pattern 1

Musical score for 'Pattern 1' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: L R R L R L. Measure 2: R L R L R L R L R L. Measure 3: L R L R L R L R L R L R L. Measures are separated by vertical bar lines.

Pattern 2

Musical score for 'Pattern 2' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: R L R L R. Measure 2: L R L R L R L R L. Measure 3: R L R L R L R L R L R L R. Measures are separated by vertical bar lines.

Pattern 3

Musical score for 'Pattern 3' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: L R L R L. Measure 2: R L R L R L R L R. Measure 3: L R L R L R L R L R L R L. Measures are separated by vertical bar lines.

Pattern 4

Musical score for 'Pattern 4' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: R L R L R. Measure 2: L R L R L R L R L. Measure 3: R L R L R L R L R L R L R. Measures are separated by vertical bar lines.

Pattern 5

Musical score for 'Pattern 5' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: L R L R L. Measure 2: R L R L R L R L R. Measure 3: L R L R L R L R L R L R L. Measures are separated by vertical bar lines.

Pattern 6

Musical score for 'Pattern 6' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: R L R L R. Measure 2: L R L R L R L R L. Measure 3: R L R L R L R L R L R L R. Measures are separated by vertical bar lines.

Pattern 7

Musical score for 'Pattern 7' in common time (indicated by a '3' over a '2'). The score consists of three measures of sixteenth-note patterns. Below each measure is a sequence of R (right) and L (left) strokes. Measure 1: L L R L. Measure 2: R R L R R L R. Measure 3: L L R L L R L L R L. Measures are separated by vertical bar lines.

Pattern 8



Drumming pattern 8 consists of three measures of sixteenth-note strokes on a single drum. The strokes are grouped by vertical bar lines. The first measure has two groups of four strokes each, with the first group starting with a left stroke (L). The second measure has three groups of four strokes each, with the first group starting with a right stroke (R). The third measure has four groups of four strokes each, with the first group starting with a right stroke (R). Below the notes are the corresponding letter strokes: L, R, L, R, R, L, R, L, R, R, L, R, L, R, L, R.

Pattern 9



Drumming pattern 9 consists of three measures of sixteenth-note strokes. The first measure has two groups of four strokes each, with the first group starting with a left stroke (L). The second measure has three groups of four strokes each, with the first group starting with a right stroke (R). The third measure has four groups of four strokes each, with the first group starting with a left stroke (L). Below the notes are the corresponding letter strokes: L, R, L, L, R, L, R, R, L, R, L, L, R, L, R, R.

Pattern 10



Drumming pattern 10 consists of three measures of sixteenth-note strokes. The first measure has two groups of four strokes each, with the first group starting with a right stroke (R). The second measure has three groups of four strokes each, with the first group starting with a left stroke (L). The third measure has four groups of four strokes each, with the first group starting with a right stroke (R). Below the notes are the corresponding letter strokes: R, L, R, R.

Pattern 11



Drumming pattern 11 consists of three measures of sixteenth-note strokes. The first measure has two groups of four strokes each, with the first group starting with a left stroke (L). The second measure has three groups of four strokes each, with the first group starting with a right stroke (R). The third measure has four groups of four strokes each, with the first group starting with a left stroke (L). Below the notes are the corresponding letter strokes: L, R, L, R.

Pattern 12



Drumming pattern 12 consists of three measures of sixteenth-note strokes. The first measure has two groups of four strokes each, with the first group starting with a right stroke (R). The second measure has three groups of four strokes each, with the first group starting with a left stroke (L). The third measure has four groups of four strokes each, with the first group starting with a right stroke (R). Below the notes are the corresponding letter strokes: R, R, L, R, L, L, R, L, R, L, R, R, L, R, R, L, R.

Pattern 13



Drumming pattern 13 consists of three measures of sixteenth-note strokes. The first measure has two groups of four strokes each, with the first group starting with a left stroke (L). The second measure has three groups of four strokes each, with the first group starting with a right stroke (R). The third measure has four groups of four strokes each, with the first group starting with a left stroke (L). Below the notes are the corresponding letter strokes: L, R, L, L, R, L, R, R, L, R, L, L, R, L, L, R, L.

Pattern 14



Drumming pattern 14 consists of three measures of sixteenth-note strokes. The first measure has two groups of four strokes each, with the first group starting with a right stroke (R). The second measure has three groups of four strokes each, with the first group starting with a left stroke (L). The third measure has four groups of four strokes each, with the first group starting with a right stroke (R). Below the notes are the corresponding letter strokes: R, L, R, L, R, L, R, L, R, L, R, R, L, R, R, L, R.

Pattern 15



Drumming pattern 15 consists of three measures of sixteenth-note strokes. The first measure has two groups of four strokes each, with the first group starting with a left stroke (L). The second measure has three groups of four strokes each, with the first group starting with a right stroke (R). The third measure has four groups of four strokes each, with the first group starting with a left stroke (L). Below the notes are the corresponding letter strokes: L, L, R, R, R, L, L, L, L.

Section 13

Triple Pulse Rolls

• The exercises in this section are all in a triple meter. At slow tempos count the 6/8 measures in 6, and the 12/8 measures in 12. At faster tempos count the 6/8 measures in 2, and the 12/8 measures in 4. Instructions from pages 44 and 49 apply to this section.

1.

Two measures of 13th note rolls. The first measure starts with a bass drum, followed by 13 eighth-note rolls. The second measure starts with a bass drum, followed by 13 eighth-note rolls. The notation shows a bass drum on the first beat of each measure, followed by a continuous roll pattern.

2.

Two measures of 13th note rolls. The first measure starts with a bass drum, followed by 13 eighth-note rolls. The second measure starts with a bass drum, followed by 13 eighth-note rolls. The notation shows a bass drum on the first beat of each measure, followed by a continuous roll pattern.

3.

Two measures of 13th note rolls. The first measure starts with a bass drum, followed by 13 eighth-note rolls. The second measure starts with a bass drum, followed by 13 eighth-note rolls. The notation shows a bass drum on the first beat of each measure, followed by a continuous roll pattern.

4.

Four measures of 13th note rolls. The first measure starts with a bass drum, followed by 13 eighth-note rolls. The second measure starts with a bass drum, followed by 13 eighth-note rolls. The third measure starts with a bass drum, followed by 13 eighth-note rolls. The fourth measure starts with a bass drum, followed by 13 eighth-note rolls. The notation shows a bass drum on the first beat of each measure, followed by a continuous roll pattern.

5.

Three measures of 13th note rolls. The first measure starts with a bass drum, followed by 13 eighth-note rolls. The second measure starts with a bass drum, followed by 13 eighth-note rolls. The third measure starts with a bass drum, followed by 13 eighth-note rolls. The notation shows a bass drum on the first beat of each measure, followed by a continuous roll pattern.

6.

R L R L R L R L R L R L ...

R L > L R > L L

7.

Check Pattern

R L R L R L R L R L R L R L R L R L R L R L

Variation 1

R L R L R L R L R L R L R L R L R L R L R L

Variation 2

R L R L R L R L R L R L R L R L R L R L R L

Variation 3

R L R L R L R L R L R L R L R L R L R L R L

Variation 4

f p R L R ...

8.

Sheet music for exercise 8, featuring four staves of sixteenth-note patterns. The patterns involve rapid alternating between R (right hand) and L (left hand). Dynamic markings (>) indicate accents or强调 points. Fingerings (R/L) are placed below the notes to show the specific hand and finger used for each note. The patterns are as follows:

- Staff 1: R L R L R L R L R L R L
- Staff 2: R L R L R L R L R L R L
- Staff 3: R L R L R L R L R L R L R L
- Staff 4: R L R L R L R L R L R L R L
- Staff 5: R L R L R L R L R L R
- Staff 6: R L R L R L R L R L R

9.

Sheet music for exercise 9, featuring four staves of sixteenth-note patterns. The patterns involve rapid alternating between R (right hand) and L (left hand). Dynamic markings (>) indicate accents or强调 points. Fingerings (R/L) are placed below the notes to show the specific hand and finger used for each note. The patterns are as follows:

- Staff 1: R L R L R R L R L R L R L R L L
- Staff 2: R L R L R R L R L R L L R L R L R L
- Staff 3: R L R L R R L R L R L R L L R L R L R L
- Staff 4: R L R L R L R L R L R L R L R L R L R L

10.

13

R L R L R L R R L R L ...
f

R L R L R L R R L R L ...
ff

R L R L R L R R L R L ...
ff

R L R L R L R R L R L ...
p — *f* *p* —

11.

13

R L R L R L R L R L L R R L L R R L L R R L R R L R L R L R L R L L R R R L L R R R L R R L R
L R L R L R L R R L L R R L L R R L R R L R R L R L R L R L R R R L L R R R L L R R L R R L R R L R R L R

12.

13

R L R L R R R L R L R L L R L R L R R R L R L R L L R L R L R R R L R L R L L
L R L R L L R L R L R R L R L R L L R L R L R R L R L R L L R L R L R R

R L R L R R R L R L R L L R L R L R R R L R L R L L R L R L R R R L R L R L L
L R L R L L R L R L R R L R L R L L R L R L R R L R L R L L R L R L R R

R L R L R R R L R L R L L R L R R L R L L R L R R R L R L R R R L R L R L R
L R L R L L R L R L R R L R L L R L R R L R L L L R L R L L R L R L R R

Section 14

Rolls With Odd Groupings

•The following exercises use odd groupings. Try playing the exercises, especially 5, 6 and 7, without the rolls. Once the rhythms are understood, add the diddles.

1.

R L R L R L R L ...

R L R L R L R L ...

R L R L R L R ...

Section 15

Paradiddles

- This section consists of paradiddle exercises including single paradiddles, double paradiddles, triple paradiddles, and paradiddle-diddles (rudiments sixteen through nineteen on the official P.A.S. rudiment list). All of the exercises in this section should be played with accents, as written, and without accents. Stroke-for-stroke analysis of the first exercise of Section 15 without accents would find that all of the notes are taps. However, when paradiddles are played with accents, the accent at the beginning of the paradiddle is an accent without rebound. The following note is an upstroke preparing for the accent at the beginning of the next paradiddle. The two notes following the upstroke are both taps played on the same hand (diddle). The mistake usually made here is that the stick is allowed to rise after the accent causing the first note of the diddle to be louder than the other taps. The next paradiddle begins on the opposite hand, using a reverse sticking from the previous paradiddle. At slower tempi the upstroke will seem as though it is moving under water. This should be mastered at slow tempi if speed is to be attained.
- Double and triple paradiddles, with double and triple accents, as in exercise 5, use accents with rebound. The first accent in a double paradiddle is an accent with rebound preparing for the accent that follows the tap on the opposite hand. The second accent is an accent without rebound. The triple paradiddle has two accents with rebound and then an accent without rebound. The upstroke in paradiddle rudiments is always the tap before the last diddle.
- A paradiddle-diddle starts out with an accent without rebound on the right hand followed by a tap on the left hand, a tap on the right hand, an upstroke on the right hand, and then two taps on the left hand. The rudiment then starts over and does not alternate hands, as do the other paradiddle rudiments.
- Exercise 5 has optional accents. This exercise can be played three ways; 1) with all accents, 2) without optional accents, 3) and without any accents.

1.

Musical notation for Exercise 1, a single paradiddle. The notation shows a pattern of sixteenth-note strokes on a staff with a common time signature. The pattern consists of a series of alternating right-hand (R) and left-hand (L) strokes, with an upstroke (indicated by a diagonal line) preceding each new R stroke. The pattern is: R-L-R-R-L-L-R-L-R-R-L-L. The notation includes a key signature of one sharp (F#) and a tempo marking of 120 BPM.

2.

Musical notation for Exercise 2, a double paradiddle. The notation shows a pattern of sixteenth-note strokes on a staff with a common time signature. The pattern consists of a series of alternating right-hand (R) and left-hand (L) strokes, with an upstroke (indicated by a diagonal line) preceding each new R stroke. The pattern is: R-L-R-R-L-L-R-L-R-R-L-L. The notation includes a key signature of one sharp (F#) and a tempo marking of 120 BPM.

3.

Musical notation for Exercise 3, a triple paradiddle. The notation shows a pattern of sixteenth-note strokes on a staff with a common time signature. The pattern consists of a series of alternating right-hand (R) and left-hand (L) strokes, with an upstroke (indicated by a diagonal line) preceding each new R stroke. The pattern is: R-L-R-R-L-L-R-L-R-R-L-L. The notation includes a key signature of one sharp (F#) and a tempo marking of 120 BPM.

4.



R L R R L R L L R R R L R L L R L R L L R L

2

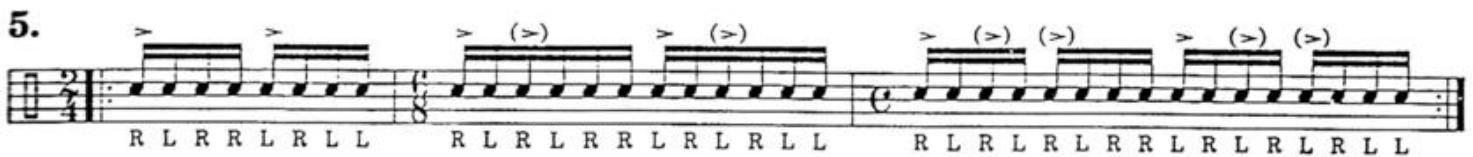


R L R R L R L L R L R L R R L R L R L R L R L L R L



R L R L R L R R L R L R L R L L R L R R L R L L R L R L R L R L

5.



R L R R L R L L R L R L R L R L L R L R L R L R L R L L R L

6.



R L R R L L R L R R L L R L R R L R L L R R L R L R L L R

7.



R L R R L R L L R L R R L R L L R L R R L R L L R R L R L L
L R L L R ...

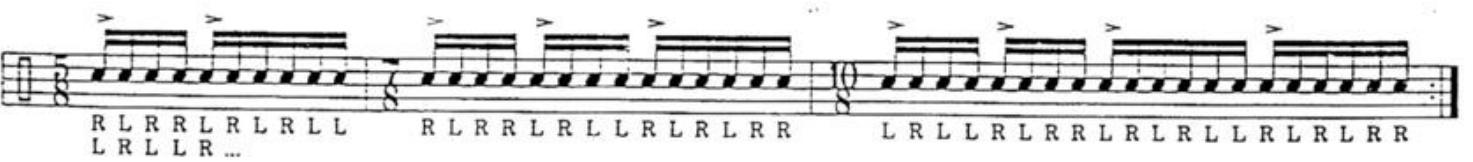


R L R R L R L L R L R R L R L L R L R R L R R R L R L R L R

8.



R
L L L L L L L ...



R L R R L R L R L L R R L R L L R L R R R L R L R L R R R
L R L L R ...

9.



R L R R L R L L R R L R L L R L R R R L R L R L R L R L L R
L R L L R L R R L R L L R L R L R R R L R L R L L

10.

R L R R L L L L R R R L L L R L R R

11.

R L R R L L R R L R L L R L R L R L L R R R R L R L L

12.

R L R R L R L L R L R R L R L L R R L R L L R R L R L L U R L

13.

R L R R L R L L R L R R L R L L R L R R L R L L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

14.

R L R R L R L L R L R R R L R L R R L R L R L L

15.

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

16.

R L R R L R L L R L R R L R L L L R R R L L R L L R R R L L R R R L L R R R L L L R L L

(16 continued)

R L R R L R L L R L R R L L R L R L R L R L R L

17.

18.

18. > > > > 3 > > > > 3 >

R L R R L R L L R L R R L R L R R L R L R R L R L R L L

19.

20.

21

22.

R L R L R L R L R R R L R L L R L R L R L R L R L R R

23.

24.

25.

26.

27.

28.

29.

Section 16

Paradiddles With Odd Groupings

- Using diddle stickings in odd groupings allows you to play the groupings much faster. The paradiddles in odd groupings are now going to have an extra note tagged on the beginning or end of the rudiment. These stickings are most useful in contemporary percussion music. A paradiddle plus one note is not only an easy way to feel a five grouping, but it also keeps the downbeats from alternating hands.

Section 17

Flams

• The flam (rudiment twenty on the official P.A.S rudiment list) consists of two notes, a grace note and a primary note. As the dynamics change so does the primary note; however, the grace note remains the same low height no matter what the dynamic level. Grace notes may be played loudly in certain situations or in other styles, but for the purpose of this book, and clean rudimental drumming, they should remain low and should be played softly. Properly executed grace notes should not be lifted before the attack, but simply dropped so that it lightly hits the head a split second before the primary note.

• Exercise number three introduces fake flams. Fake flams are notated without note heads on the primary notes. The grace note is played and the primary note goes through a full stroke, stopping just before the stick hits the head. This allows you to concentrate on the grace note.

• The first exercise in Section 1 is excellent for working flam technique. If you were to play the first measure off the right and simultaneously play the second measure off the left you would have hand to hand flams.

1.

Musical notation for Exercise 1. It consists of four measures of common time. The first measure shows two groups of two eighth notes each, labeled R and R. The second measure shows four groups of two eighth notes each, labeled R R R R. The third measure shows two groups of two eighth notes each, labeled L and L. The fourth measure shows four groups of two eighth notes each, labeled L L L L. The notes are grouped by vertical bar lines.

2.

Musical notation for Exercise 2. It consists of six measures of common time. The first measure shows two groups of two eighth notes each, labeled LR and RL. The second measure shows two groups of two eighth notes each, labeled LR and RL. The third measure shows two groups of two eighth notes each, labeled R and L. The fourth measure shows two groups of two eighth notes each, labeled R and L. The fifth measure shows two groups of two eighth notes each, labeled R and L. The sixth measure shows two groups of two eighth notes each, labeled R and L. Dynamics f (fortissimo) and p (pianissimo) are indicated above the staff.

3.

Musical notation for Exercise 3. It consists of six measures of common time. The first measure shows two groups of two eighth notes each, labeled LR and RL. The second measure shows two groups of two eighth notes each, labeled LR and RL. The third measure shows two groups of two eighth notes each, labeled R and L. The fourth measure shows two groups of two eighth notes each, labeled R and L. The fifth measure shows two groups of two eighth notes each, labeled LR and RL. The sixth measure shows two groups of two eighth notes each, labeled LR and RL. Dynamics f (fortissimo) and p (pianissimo) are indicated above the staff.

4.

Musical notation for Exercise 4. It consists of six measures of common time. The first measure shows two groups of two eighth notes each, labeled R and R. The second measure shows two groups of two eighth notes each, labeled L and R. The third measure shows two groups of two eighth notes each, labeled R and L. The fourth measure shows two groups of two eighth notes each, labeled R and L. The fifth measure shows two groups of two eighth notes each, labeled R and L. The sixth measure shows two groups of two eighth notes each, labeled L and L. Dynamics f (fortissimo) and p (pianissimo) are indicated above the staff.

6.

R L R L R L R L R L R L R L R R

Hand drumming exercise 7 consists of three measures of rhythmic patterns on a hand drum. The first measure shows a pattern of R-L-R-L. The second measure shows a pattern of R-R-R. The third measure shows a pattern of L-R-L-R. Each measure has a bracket above it indicating a group of three strokes.

9.

B S S L R L R L L L L L L R L L L L L L

>' symbols indicating a continuous eighth-note pattern. Below the staff, the first measure is labeled 'R' under the first note and 'L' under the second. The second measure is labeled 'R' under the first note and 'L' under the second. The third measure is labeled 'R' under the first note and 'L' under the second. The fourth measure is labeled 'R' under the first note and 'L' under the second. The fifth measure is labeled 'R' under the first note and 'L' under the second. The sixth measure is labeled 'R' under the first note and 'L' under the second."/>

The image shows two staves of musical notation for Exercise 12. The top staff begins with a dynamic marking '>>' over a note, followed by a measure with a 'K' over a note. The bottom staff begins with a dynamic marking '>>' over a note. Both staves feature eighth-note patterns with various dynamics and articulations, including '3' over groups of notes and 'R' and 'L' under specific notes to indicate hand placement.

14.

c

R L R L R L R L R L R L R L R L R L R L

15.

C

R L R L R L R L R L R L R L R L

16.

Two staves of sixteenth-note patterns. The first staff starts with a forte dynamic (**f**) and a piano dynamic (**p**). The second staff starts with a forte dynamic (**f**) and a piano dynamic (**p**). Fingerings (R/L) are indicated below the notes. Measure 6 is marked with a bracket above the notes.

R R L R L R R L R L R L R L R L R
L L R L R L L R L R L R L R L R L R
f **p** ————— **f** **p** ————— **f**

6

R R L R L R R L R L R L R L R L R
L L R L R L L R L R L R L R L R L R
p **f** ————— **p** **f** ————— **p**

18. *PP* *p*
 R R R R R R L L L L R R R L L L R R R L L L L

19.

R L L L R L L L R L L L R L L L R L R R
L R R R L R R R L R R R L R R R L R R R

20.

R L R L L R L R R L R L L R L R R L R L R L R L R L

21.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L L

22.

R L L R R L L R R L R R L R L R L R L R L L R L L

23.

R L R L R L R L R L R L R D R L R L R L R L R L

24.

R L R L R L R L R L R L R L R L R L R L R L R L R L L

25.

R R L R R L R R L R R L R L R L R R L R R L R L R L R R
L L R L L R L L R L L R L L R L L R L L R L L R L L

26.

R L L R L R R L R L L R L R R L R L L R L R R L R L L R
L R R L ...

27.

21.
 B > > > > > > > > > > > > > > > > > > >

C: R R L L | R R L L | R R L I | R L R R | L L R R | L L R R | L R R L | R R L L

28.

29.

30.

Section 18

Flam Accents

- This section consists of exercises designed to improve flam accents (rudiment twenty-one on the official P.A.S. rudiment list.). Flam accents begin with a flam. The grace note of the flam is a tap and the primary note is an accent without rebound. The note following the flam is an upstroke preparing for the primary note of the next flam. The last note of the flam accent is a tap. Grace notes should remain down for all of the flam rudiments.

Exercise 12 incorporates fake flams. This exercise should sound like straight eighth notes of equal intensity. Fake flams are a good tool for evening out the underlying taps and grace notes of flam rudiments.

4.

C

R L R L R L R R L R L R L R L R L R L R L R L R L R R L L R R L L

7.

RLR LLLL RLR LLLL RLRR LRL RRRRR LKL RRRRR LRLL

8.

RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RL...

9.

R L L L R R R L R L L L R R R R L L L R R R R L

10.

RL R L R L R ...

11.

R L R L R L R L R L R L R L R L R L R L R L R L R L R

12.

L L R R R L L L R R R L R L R R L R L L R L R R L R L

13.

R L R L R L R L R L R L R L R R L R L L R L R R L R L

Section 19

Flamacues

•Section 19 consists of exercises designed to improve flamacues (rudiment twenty-three on the official P.A.S. rudiment list). The flamacue is the only drum rudiment that originated in America. All of the other rudiments are of Swiss or other European decent; however, the flamacue does not appear in drum manuals before the mid-nineteenth century. This rudiment was the first rudiment to take the accent off of the down-beat, thus giving it a very distinct sound.

•Contrasting the first flam with the accent that follows, is the strategy used to produce a good flamacue. No matter what the dynamic level, the first flam should be played as softly as possible. The more contrast between the flam and the accent, the more appealing the sound. The grace note of the first flam is the upstroke preparing for the accent without rebound on the second 16th note. The rest of the notes are simply taps. The flamacue is an asymmetrical rudiment. When played starting with the right hand the right hand plays straight 8th note taps and the left hand plays the "inverted" pattern. The flamacue is also the first rudiment discussed in this book to use the "inverted" pattern. The inverted pattern (upstroke immediately followed by an accent) can also be found in flam paradiddle-diddles, inverted flam taps, and pataflaflas. The second exercise in this section works this pattern out one hand at a time.

1.

Drum sheet music for Exercise 1. The music is in common time (indicated by a 'C') and features a single staff with a bass drum clef. The first measure shows a pattern of eighth notes: R L R L R. The second measure shows a similar pattern: R L R L R. The third measure shows a variation: R L R L R L. The fourth measure shows another variation: R L R L R L R R. Below the staff, the corresponding hand strokes are indicated: R L R L R, L R L R L, L R L R L R, and L R L R L R L L.

2.

Drum sheet music for Exercise 2. The music is in common time (indicated by a 'C') and features a single staff with a bass drum clef. The first measure shows a pattern of eighth notes: R R R R R R R R. The second measure shows a variation: R R R R R R R R. Below the staff, the corresponding hand strokes are indicated: R R R R R R R R L... and R R R R R R R R R R R R R R L...

Drum sheet music for Exercise 2. The music is in common time (indicated by a 'C') and features a single staff with a bass drum clef. The first measure shows a pattern of eighth notes: R R R R R R R R. The second measure shows a variation: R R R R R R R R. Below the staff, the corresponding hand strokes are indicated: R R R R R R R R L... and R R R R R R R R R R R R R R L...

3.

Drum sheet music for Exercise 3. The music is in common time (indicated by a 'C') and features a single staff with a bass drum clef. The first measure shows a pattern of eighth notes: R L L R R L R. The second measure shows a variation: R L L R R L R. The third measure shows a variation: R L L R R L R. The fourth measure shows a variation: R L L R R L R. The fifth measure shows a variation: R L L R R L R. Below the staff, the corresponding hand strokes are indicated: R L L R R L R, L R L R L R, R L L R R L R, R L L R R L R, and R L L R R L R.

4.

Drum sheet music for Exercise 4. The music is in common time (indicated by a 'C') and features a single staff with a bass drum clef. The first measure shows a pattern of eighth notes: R L R L R L R L. The second measure shows a variation: R L R L R L R L. The third measure shows a variation: R L R L R L R L. The fourth measure shows a variation: R L R L R L R L. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L, L R L R L R L, R L R L R L R L, and R L R L R L R L.

5.

Drum sheet music for Exercise 5. The music is in common time (indicated by a 'C') and features a single staff with a bass drum clef. The first measure shows a pattern of eighth notes: R L R L R L R L. The second measure shows a variation: R L R L R L R L. The third measure shows a variation: R L R L R L R L. The fourth measure shows a variation: R L R L R L R L. Below the staff, the corresponding hand strokes are indicated: R L R L R L R L, L R L R L R L, R L R L R L R L, and R L R L R L R L.

6.

RLRL RLRL RRRR RLRL

7.

RLRL RLRL RLRL RLRL RLRL RLRL

8.

RLRR LRRL RLRL RLRL RRLL RLRR LLRR RLRL

9.

RRL LRL RLRL RLRL RLRL RLRL

10.

RLL RLRL RLRL RLRL RLRL RLRL

11.

RRL RRL RLRL RLRL RLRL RLRL

12.

RLRR LLRL RLRL RLRL RLRL RLRL RLRL RLRL

13.

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

Section 20

Flam Paradiddles

• Flam Paradiddles are perhaps the most difficult of all rudiments to execute properly. The reason is that each hand alternates playing four taps in a row while the other hand has to line up the primary note with the grace note.

• Flam paradiddles are bounce rudiments. Exercise 9 is the most useful exercise for working on flam paradiddles. With fake flams you can see exactly what is going on with the inner taps. All of the inner taps should be bounced. Make sure that no tension is present when playing this rudiment. If there is tension, stop and slow down. If this is the first time you've tried playing fake flams, chances are that they will be very uneven. Strive to get an even and smooth sound.

• The most common problem with flam paradiddles is flat flams. Flat flams occur when the grace note and primary note hit the drum at the same time (double stops). To correct this, make sure the primary stroke is a full, smooth stroke with no rigidness going up or down. Let the primary note drop a split second after the down-beat. That may sound strange at first, but if all the inner taps are perfectly even, the grace note will fall directly on the down-beat. If the grace note is on the down-beat, the primary can not fall on top of it, so let it fall a bit behind the grace note. It is all a matter of timing and will take lots of practice.

• With all the permutations of the flam paradiddle, make sure that the accents are taken literally and all of the unaccented notes stay consistent.

1.

R L R R R R L R L R R R R L R L R R R L R L R L L R
L R L L R L R L L R L R L L R L R R L

2.

R L R R R L R R L R R R R L R L R R R L R L R R L R L R L R L
L R L L R L R L R R L R R L R L R R L R L R L R L R L R L R L

3.

L R R R R L L L R R R R L L R R R R L L R R R L L R R R L L R R L L
L R R R L L L R R R L L R R R L L R R R L L R R R L L R R L L

L R R R R L L L R R R R L R L L R R R R L R L L R R R L R L L
L R R R L L L R R R L L R R R L R L L R R R L R L L

4.

R R R R R L L L R R R R L R L L R R R R R L L L R R R L R L L
R R R R R L L L R R R L R L L R R R L R L L

5.

R L R R R L L R R L R R R L R R L R R R L L R L R R L L R L L
R L R R R L L R L R R L L R L R R L L R L L

6.

RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL

7.

RLRR LRLL RLRR LRLL RLRR LRLL RLR RLR LLR LRR LRL LRL RRL RLL

8.

RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL

9.

RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL

R R R L L L R R R L L L LR R R RL L L LR R R RL L L

R L R L R L R L R L R L R R RL R L L R L R R RL R L

R L R L R L R L R L R L R R RL R L L R L R R RL R L

10.

RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL

RLRR LRLL LRRL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL

RLRR LRLL LRRL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL

RLRR LRLL LRRL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL RLRR LRLL

11.

RLRR LRLL RLRR

RLRR LRLL RLRR

RLRR LRLL RLRR

RLRR LRLL RLRR

12.

R R R L R L R R R L R L R L R L R L L R L R L R L L

Section 21

Flam Taps and Flam Paradiddles

• Flam taps are also bounce rudiments. The first exercise in this section shows what each hand is doing in a flam tap. The first note on each hand is a primary note, the second is a tap, and the third is a grace note. The succession of notes makes a natural decrescendo. After playing the primary note, apply a little pressure on the stick to produce the inner tap and grace note.

• The difficult part is lining up the primary note with the grace note. Try to make the primary stroke as smooth as possible. Do not think of the accents on flam taps as accents, but as more of an emphasis. Turn the wrist so that the bead of the stick is approximately 7" off the head at the height of the stroke. Do not force the primary note, but let it fall naturally. When tension sets in, stop, then begin again at a slower tempo.

1.

R R L L R R L L R R L L R R L L R R L L R R L L

2.

R R R R R R R R R L R R L L L L L L L L R L L

3.

R L R R L R L L R R L L R R L L R R L L R R L L

4.

R L L R L L R L L R R L R R L R R L R R L

5.

RR LL R LL RR L RR LL RL RR LL RR L RR LL R LL RR LR LL

6.

RLRR LL RLRR LL RLRR LRLL RR LRLL RR LRLL RR LRLL

7.

RLRR LL RR LRLL RR LL RR LRLL RR LRLL RLRR
LRLL R ...

8.

RLRR LRLLR LL RR LL R LRLL RLRR RL RR LL RR L

9.

RL RR LR LL RL RR LR LL RR LR LL RL RR LR LL RL

10.

R L R R L R L L R L R L R L R L R R L R L R L R R
L R L L R ...

11.

R L L R R L L R R L L RL RR LR LL R R R R R R R R
L R R ...

12.

R L R R L R L L R L L R L RL RR LR LL R L L L L L L
L R L L R ...

R R LL RR LL R LL R LL RL RR LL RR L L R L L L L R

13.

R L R R L R L L R L L R L RL RR LR LL R L L L L R R
L R L L R ...

14.

RRR LLL RR LLL RRR LL RRR RRR LLL RR LL RR L L

Section 22

Flammed Windmills

- Flammed windmills are also bounce rudiments. No tension should occur when playing this rudiment. It starts out just like a flam tap but then adds two more taps. It looks like a flam paradiddle, but the diddle is on the beginning of the rudiment. Flammed windmills are a little easier to play than flam paradiddles because there are only three taps played in a row by one hand, as opposed to the flam paradiddle's four in a row. If you would like the effect of flam paradiddles at a faster tempo, try using flammed windmills.

- The accents, like those on flam taps, are more of an emphasis than an accent; Do not force the accent. Let it flow naturally.

1.

R R L R L L R R L R L L R L R R L R L R L L R L

2.

R R L L R R L L R R L R L L R L R R L R L L R L

3.

R L R R L R L L R L R R L R L L R R L R L L R L
L R L L R L ...

R L R R L L R L R L R R L L R L R R L R L L R L

4.

R R L R L L R L R R L R L L R L L R L R R L R L R
L L R L R ...

R R L R L L R L L R L R R L R R R L R R R L R R L R

5.

R R L R L L R L R R L R L R R L R L L R L R R L R
L L R L R ...

6.

R R L L R R L L R R L R L L R R L R R R L R R L R
L L R R L ...

R R L L R R L R R L L R R L R R L R R L L R R L R
R R L L R R L R R L L R R L R R L R R L R R L R

Section 23

Flam Paradiddle-diddles

• The flam paradiddle-diddle is an inverted rudiment. The sticking of the flam paradiddle-diddle indicates that this rudiment should begin with the same hand over and over (RLRLL, RLRLL). However, it does alternate hands (RLRLL, LRLLR). Because of the alternation, three notes on one hand are played at a time and the last note of the three is an accent.

• The second note of the second diddle is a very quick upstroke preparing for the accent to follow. The succession of notes, tap-upstroke-accent, is the same inverted action discussed earlier with flamacues in Section 19. Work on this inverted action one hand at a time if this rudiment is difficult for you to play.

• This rudiment takes some tension to execute, but after the accent is played, relax immediately. The rudiment starts out just like a flam paradiddle, then adds another diddle. Play the first four notes just as you would a flam paradiddle. The end of the flam paradiddle-diddle, or the last diddle and the following accent should be played tap-upstroke-flam, or bounce-upstroke-accent. The upstroke has to be very quick in order to play the flam in time. Use a quick wrist turn with a slight lift from the arm. If too much arm is used the flam will be late and the rudiment will sound out of control.

1.

R L R R L L L R L L R R R L R R L L L R L L

2.

R L R R L L L R L L R L R L L R R R L R R L R L

3.

R L R R R L L L R L L R R R L R R L L L R L L R R R

4.

R L R R R L L L R L L R R R L R R L L L R L R R L R R L L R L L R R R

(4 continued)

Drum sheet music for exercise 4 continued, featuring six staves of 16th-note patterns with corresponding R/L fingerings. The patterns involve complex, alternating strokes between the right and left hands.

Staff 1: R L R R L L L R L L R R R L R L R L L L R L R L R

Staff 2: R L R R R L L L R L L R R R L L R R L L L R R L L R

Staff 3: R L R R R L L L R L L R R R L R L R L R L R L R L

Staff 4: R L R R R L L L R L L R R R L R L R L R L R L R L

Staff 5: R L R L R L R L R L R L R L L L L L L R R R R R R

Staff 6: R L L R L R L R L R L R L R L R L R L R L R L R L

Dynamic: *f p*

5.

Drum sheet music for exercise 5, featuring two staves of 16th-note patterns with corresponding R/L fingerings. The patterns involve complex, alternating strokes between the right and left hands.

Staff 1: R L R L R L R L R L R L R L R R L L L R L L R R

Staff 2: R L R L R L R L R L R L R L R R L L L R L L R R

Section 24

- The pataflafla uses an asymmetrical sticking. If the hands were isolated, one hand would play an accent followed by two taps, a relatively simple motion. It is the same sequence found in flam taps and should be approached in the same manner. The other hand plays the inverted pattern (tap-upstroke-accent without rebound) which is a much more difficult sticking. When the sticking is reversed, the role of the hands are also reversed. Since most of us are right handed, playing this rudiment starting with the left hand is a little more difficult.

1.

2.

3

4.

Hand drumming notation for a 12/8 time piece. The notation uses a combination of vertical strokes and horizontal dashes to indicate different hand movements. The first measure shows a pattern of vertical strokes followed by horizontal dashes. The second measure continues this pattern. The third measure begins with a vertical stroke, followed by a horizontal dash, and then a vertical stroke. The fourth measure starts with a horizontal dash, followed by a vertical stroke, and then a horizontal dash. The fifth measure begins with a vertical stroke, followed by a horizontal dash, and then a vertical stroke. The sixth measure starts with a horizontal dash, followed by a vertical stroke, and then a horizontal dash. The seventh measure begins with a vertical stroke, followed by a horizontal dash, and then a vertical stroke. The eighth measure starts with a horizontal dash, followed by a vertical stroke, and then a horizontal dash. The ninth measure begins with a vertical stroke, followed by a horizontal dash, and then a vertical stroke. The tenth measure starts with a horizontal dash, followed by a vertical stroke, and then a horizontal dash. The eleventh measure begins with a vertical stroke, followed by a horizontal dash, and then a vertical stroke. The twelfth measure starts with a horizontal dash, followed by a vertical stroke, and then a horizontal dash.

5.

6.

7.

RLR L RR LRL R LL RL RR LRL R LL RL RL L RR LR LL

8.

RL R LR L RL R LR L RL RR LR L RL R LR L RL R LR LL

9.

RLR L R L RLR L R L RL RR LRL R L R LRL R L R LR LL

10.

R L R L R L R L R L R L R L R L R L R L R L R L R L

11.

RLR L L RL RL L RL RR LRL R R L RL R R L RL LL

12.

R L R L R L L R L R L R L R L R L R L R L R R
L R L R L R R L R L R L R L R L R L R L R L L

13.

R LL R LL R LL R LL RL RR L RR L RR L RR L RR LR LL

14.

RLR L RL RL R L RL RL

R L R L R L RL RL

R L R L RL RL

Section 25

Swiss Army Triplets

- Swiss Army Triplets are a bounce rudiment. The sticking is the same as that of a roll (LRRLLRRLRRLR...), but the beats are misplaced and uneven in dynamics. Misplacement occurs because the second of the double left hand taps (grace note) and the first right hand stroke (primary) create a flam. The hands are uneven in sound because the right hand is accented and the left hand consists of an inner tap and a grace note. When started with the left hand the roles are reversed.
 - As a rule, whenever an accent is followed by a tap on the same hand, think of the accent as an emphasis rather than an accent. This gives the inner taps that follow a chance to be bounced and therefore more even.
 - When playing at louder dynamics, try to keep the grace notes down low to the head. The primary hand should make the dynamic change and the inner beat hand (or grace note hand) should change very little.

Section 26

Inverted Flam Taps

The inverted pattern found in the flamacue, flam paradiddle-diddle, and pataflafla (tap-upstroke-accent) is most evident in inverted flam taps.

•Inverted flam taps, unlike pataflafas and flamacues, are symmetrical. Each hand plays the same thing, but on either side of the beat. The second exercise shows what each hand is doing. This exercise is useful for all rudiments that contain an inverted pattern. To master the tap-upstroke-accent sequence, play this exercise daily. Also refer back to Section 19 - Flamacues, exercise 1, for single hand concentration of the "inverted" pattern.

6.

R R L L R R L L R R L L R R L L R R L L

R R L L R R L L R R L L R R L L R R L L

7.

R L R L R L L R R L R L R L L R R L R R L R R

L R L R L ...

8.

R L R L R R L R L R R L L ... R L L R L R L L R L R L L ...

R L L R R L L R L R L R L ... R L R L R R L L R R L R L ...

R L R L R R L L R L R L L ... R L L R R L L R R L R R L ... R

- Exercise 9 is the same as exercise 8 with stutter diddles on all of the flams.

- Try playing flam fives or flam drags in the place of the flam accents.

9.

R L R L R R L R L R R L L ... R L L R L R L L R L R L L ...

R L L R R L L R L R L R L ... R L R L R R L L R R L R L ...

R L R L R R L L R L R L L ... R L L R R L L R R L R R L ... R

10.

RL LR RL LR RL LR RL LR RL LR RL RL LR RL LR RL R

Section 27

Flam Drags

• Flam drags are considered, by many people, to be the most demanding of the rudiments. Flam drags are basically drag taps with a flam just before the diddle. The toughest part to playing them correctly is getting an even diddle after the grace note is played. The most common mistake is that the grace note is played too high and the diddle is played out of control and often late. Starting with the third note of the flam drag, the hands alternate playing the sequence: tap-grace note-32nd note diddle. This sequence, which is basically a tap-tap-diddle, is very difficult to play in time and in coordination with the other hand. A common problem is for the left hand to slow on the diddle, causing the right hand to fall on top of the second note of the left diddle.

• Flam drags are symmetrical rudiments. Put one stick on your leg and one stick on the drum. As you can see, the diddles are preceded by two taps. Stay as relaxed as possible to keep the inner taps as even as possible. The accent (primary note) should be played with a turn of the wrist. Use very little arm motion.

• The second exercise in this section consists of flam drags without the flams (drag taps) then adds the flam in the third measure. You must first master drag taps before adding flams.

• Play these exercises very slowly. In order to play them fast you must first master the technique at a slow tempo.

1.

Drum notation for Exercise 1. The pattern consists of four measures. Each measure starts with a vertical bar (left hand) followed by a horizontal bar (right hand). The patterns are: R L L R, L R R L, R L L R L R R L, and R L L R L. The right hand's stroke is indicated by a vertical line above the bar, and the left hand's stroke is indicated by a diagonal line from the top-left to the bottom-right.

2.

Drum notation for Exercise 2. The pattern consists of three measures. Each measure starts with a vertical bar (left hand) followed by a horizontal bar (right hand). The patterns are: R L L R L R R L, R L L R L R R L, and R L R R L R L L. The right hand's stroke is indicated by a vertical line above the bar, and the left hand's stroke is indicated by a diagonal line from the top-left to the bottom-right.

3.

Drum notation for Exercise 3. The pattern consists of four measures. Each measure starts with a vertical bar (left hand) followed by a horizontal bar (right hand). The patterns are: R L L L R R, R L L L R R, R L L R L R R L, and R L L R L R R L. The right hand's stroke is indicated by a vertical line above the bar, and the left hand's stroke is indicated by a diagonal line from the top-left to the bottom-right.

4.

Drum notation for Exercise 4. The pattern consists of four measures. Each measure starts with a vertical bar (left hand) followed by a horizontal bar (right hand). The patterns are: R L L R L R R L, R L L R L R R L, L R L L R R L R R L, and L R L L R R L R R L. The right hand's stroke is indicated by a vertical line above the bar, and the left hand's stroke is indicated by a diagonal line from the top-left to the bottom-right.

5.

Drum notation for Exercise 5. The pattern consists of five measures. Each measure starts with a vertical bar (left hand) followed by a horizontal bar (right hand). The patterns are: R L R L R L, and R L R L R L. The right hand's stroke is indicated by a vertical line above the bar, and the left hand's stroke is indicated by a diagonal line from the top-left to the bottom-right.

6.

7.

8.

8. R L R L R L R L R L R L R R R L R L R L R L R L R L R L L

9.

9.

R L R L R L R L R L R L R L R L R L R L R L

10.

10. A hand drumming exercise consisting of two measures. The first measure shows a pattern of eighth notes on the right hand (R) and sixteenth notes on the left hand (L). The second measure shows a similar pattern. Above the notes are sixteenth-note strokes. Below the notes is a rhythmic pattern: R L R L R R L R L R L L... The measure ends with a double bar line and a repeat sign, followed by a '2' indicating the next measure.

Section 28

• This section consists of exercises designed to improve flam stutters and flam fives. These newer rudiments are not on the official P.A.S. rudiment list, but they are commonly used combination rudiments in drum and bugle corps and university drum lines at present. Stutter diddles are accented diddles. Flam stutters are accented diddles that are preceded by a grace note. Flam stutters are accented diddles that are preceded by a grace note. Flam fives are five stroke rolls preceded by a grace note.

- Before attempting to play these rudiments with the grace notes, make sure that you can play them without. The exercises in this section should be broken down in two ways: 1) Play without grace notes and 2) Play without diddles. Once you feel confident playing them broken down, play them as they are written.

- Stutter diddles and accented rolls should not be forced. The accent should be treated as an emphasis rather than an actual accent in order to let the second note of the diddle speak properly and stay in tempo. Both notes of a stutter diddle should be of the same intensity and duration.

- Some of these exercises are very advanced. For example, exercises 5 and 6 employ inverted flam taps with stutter diddles. Trying to play difficult rudiments without first learning the proper technique in the more basic rudiments can be detrimental to your progress.

5.

R L L R R L R L R R R L L R L R L R R L L R L

6.

R L R L R L R L R L R L R L R L R R L L R L R L R

7.

R L R L R L R L R L R L R L R L R L L R L L R

8.

R R L L R R L L R R L L R R L L R R L L

9.

RRLLR LLRRL RRLLR LLRRL RRLLR LLRRL RRLLR LLRRL

10.

R L R L R R L R R L L R L R L R L R L R R L L R

11.

R L R L R L R L R L R L R L R L R L R L R L R L

12.

R L R R L R R L R R L R L R R L R R L R R L R R

13.

R L L R R L R L... RL L R L L R L R L R R L R R L...

14.

R L R L R L R L R L R L R L R L R R L R L... LRLL

R L R L R L R L R L R L R L R L R L R R L R L... LRLL

Section 29

Flam Rudiment Combinations

- This section consists of exercises employing various flam exercises.

1.

8
R L R R R L R L L R L R L R L R L R R
L R L L ...

2.

C
R L R L R R L R L L R L R R R L R L R L L

3.

C
R L R R L R L L R R L R R L R L R R
L R L L R L R R L L R L L R L R L L

4.

C
R R L R R L R L R L R R L L R L R R
L L R L L R L R L R L L R R L R L L

5.

C
R L R L R L R L R L R L R L R L R L R
R L L L R R R L L L R R R L L L L L R L

R L R L R L R L R L R L R L R L R L R L
R L R L R L R L R L R L R L R L R R L R R L

6.

C
R L R L L L R L R R R L R L R L L R L R R
R L L L R R R L L L R R R L L L L R R L

7.

C
R L R L L R L R L L R L R L L R L R L L
R L R L L R L R L L R L R L L R L R L R R
L R L R R ...

8.

R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L

R L R R L R L R L L R L R L R R L R L L R L R L

R L R L L R L R L R R L R L R L L R L R R L R L

R R L L R L R R L L R L R R L L R R L L R L R L

R L L R R L R L L R R L R L L R R L L R R L R L

R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L

(8 continued)

Drumming pattern for measure 8, part 2. The pattern consists of six eighth-note strokes per measure. The first three measures show a repeating sequence of R-L-R-L-R-L. The last three measures show a repeating sequence of L-R-L-R-L-R.

R L R L R L R L R L R L R L R L R L R L R L R L

Drumming pattern for measure 8, part 3. The pattern consists of six eighth-note strokes per measure. The first three measures show a repeating sequence of R-R-L-R-L-R. The last three measures show a repeating sequence of L-L-R-L-R-L.

R R L R L R L L R L R L R R L R L L R L R L R L

Drumming pattern for measure 8, part 4. The pattern consists of six eighth-note strokes per measure. The first three measures show a repeating sequence of R-L-L-R-L-R. The last three measures show a repeating sequence of L-R-R-L-R-L.

R L L R L R L R R L R L R L L R L R R L R L R L

Drumming pattern for measure 8, part 5. The pattern consists of six eighth-note strokes per measure. The first three measures show a repeating sequence of R-L-L-R-R-L. The last three measures show a repeating sequence of R-L-L-R-R-L.

R L L R R L R L L R R L R L L R R R L L R R L R L

Drumming pattern for measure 8, part 6. The pattern consists of six eighth-note strokes per measure. The first three measures show a repeating sequence of R-L-R-R-L-L. The last three measures show a repeating sequence of R-L-R-R-L-L.

R L R R L L R L R R L L R L R R L L R R L L R L

9.

Drumming pattern for measure 9, part 1. The pattern consists of six eighth-note strokes per measure. It includes a triplets section (3) and a sixteenth-note section (6). The first three measures show a repeating sequence of R-L-R-L-R-L-R-L-R-L-R-R-L. The last three measures show a repeating sequence of R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L.

C: R L R L R L R R L R L R L R L R R L R L R L R L R L R L R L R L R L

Drumming pattern for measure 9, part 2. The pattern consists of six eighth-note strokes per measure. It includes a triplets section (3) and a sixteenth-note section (6). The first three measures show a repeating sequence of R-L-R-R-L-L-R-L-R-L-R-L-R-R-R-L. The last three measures show a repeating sequence of L-R-L-L-R-L-R-L-R-L-R-L-R-R-L-R-R-L.

R L R R L R L L R L R L R L R R R L L R L L R L R L R L R L R R L R R L

Drumming pattern for measure 9, part 3. The pattern consists of six eighth-note strokes per measure. It includes a triplets section (3) and a sixteenth-note section (6). The first three measures show a repeating sequence of R-L-R-L-L-R-L-R-L-R-L-R-L-R-R-L. The last three measures show a repeating sequence of R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L.

R L R L L R R L R L R L R R L R L R L R L R L L R R L R L R L R L

Drumming pattern for measure 9, part 4. The pattern consists of six eighth-note strokes per measure. It includes a triplets section (3) and a sixteenth-note section (6). The first three measures show a repeating sequence of R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L. The last three measures show a repeating sequence of R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L-R-L.

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

Section 30

Multiple Flams

- Alternating flams employ the upstroke and the accent without rebound. The grace notes are upstrokes preparing for the primary note on the following flam, and the primary notes are accents without rebound preparing for the grace notes on the following flam.
 - In order to execute alternating flams at a fast tempo, a bounce stroke must be used. Play the last measure of exercise 1 over and over. Start very slowly and play as loose and free as you can. Each hand plays the alternating sequence, grace note - primary - grace note - primary. Exercise 1 in Section One is an example of what each hand is doing independently when playing multiple flams. Try playing that exercise at a faster tempo. If you stroke everything with a stiff wrist, you will be limited to how fast, and how long you can play. Use a very limp wrist and a bit of a whip (Moeller Stroke) for accents. Remember, play loose! Once you get the hang of it, try to gain more control over the stick. Use very little whip, and control the stick more without letting any tension set in. As soon as you feel tension, go back to playing loosely until you are rid of any tension. Repeat this process until you feel comfortable with the timing of the bounce.

1. Check Pattern

2.

Drumming pattern 2 consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R L L L R R R L L L R L R. The second measure continues with L R R R L L L R R R L R L. The pattern uses a combination of bass and snare notes.

3.

Drumming pattern 3 consists of three measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R R R L R R L L L R L L R L R R. The second measure continues with L L L R L L R R R L R R L R L. The third measure concludes with R L R L R R L L L R L R L R R. The pattern uses a combination of bass and snare notes.

4.

Drumming pattern 4 consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R L R R R L R R R L R R L R R. The second measure continues with L R L L R L L L R L L L R L L. The pattern uses a combination of bass and snare notes.

5.

Drumming pattern 5 consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R L R R L L L L R L L R R R R. The second measure continues with R L R R R L R R R L R R R L R R. The pattern uses a combination of bass and snare notes.

6.

Drumming pattern 6 consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R L R R R L L L R L L R R. The second measure continues with R L R R R L L L R L L R L R L R. The pattern uses a combination of bass and snare notes.

7.

Drumming pattern 7 consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R L R R L L L L R L R R R R. The second measure continues with R L R R L L L L R R R L R R R. The pattern uses a combination of bass and snare notes.

8.

Drumming pattern 8 consists of four measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R R R R L L L R R R R L L L. The second measure continues with R R R R L L L R R R R L L L. The third measure starts with a bass note followed by sixteenth-note pairs: R R R R L L L R R R R L L L. The fourth measure continues with R R R R L L L R R R R L L L. The pattern uses a combination of bass and snare notes.

9.

Drumming pattern 9 consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by sixteenth-note pairs: R R R R L L L R R R R L L R. The second measure continues with R R R R L L L R R R R L L R. The pattern uses a combination of bass and snare notes.

10.

C | R R R L L L R R R L L L R R L R R L L L R R R L R L L

11.

C | R L R R R L R R L R L R L L R L L R L L R L R L L R L

R L R R R L R R L R R L R L L R L L R L L R L R L L R L

12.

C | R L R L R L R L R L ...

13.

C | R L R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R R R R

14.

C | R L R L R L R L R L R L L R L R L R L R L R L R R R R

R R L R L R L R L R L R L R L R L R L R L R L R L R R R R

Section 31

- There is some confusion as to what the difference is between a ruff and a drag. Ruffs are similar to flams. The ruff is a primary note preceded by double grace notes, whereas the flam is a primary note preceded by one grace note. Grace notes should always stay down, with some exceptions, and the primary note changes according to the dynamic level. A "Drag" and a "Drag Tap" are the same thing, a ruff followed by a tap on the opposite hand as the primary stroke of the ruff. This tap is usually played as an accent.

- All of the diddles in this section can be played open, as 32nd notes. Interpretation is a big question when it comes to drags. Every drum corps you listen to may have its own interpretation.

- There are basically three ways to interpret a drag; 1) tight, 2) in time, 3) or slurred. You can also play them as buzzes. To play a tight drag, play the diddle as close to the primary as possible, no matter what the tempo. An "in time" drag is playing the diddle as 32nd notes, without altering the tempo or rhythm. In exercise 1, the diddles in the second measure should begin right on the "e" of the beat. This is the easiest interpretation to understand and works best when trying to play clean with other players. The third interpretation, slurring, is a lazy kind of technique. You actually distort the rhythm by widening the diddle. This technique sounds great with pop, funk, or swing tunes. All three interpretations are applicable for all drag rudiments (Sections 27, and 31-39).

- The diddle in single drag taps is also an upstroke leading into the next accent. All of the accents in single and double drag taps are accents without rebound. The biggest problem that arises with drag rudiments is that the diddles and inner taps rise up out of control. If speed is a problem, try slowing the rudiments down and work on keeping the inner taps down.

- Depending on the music, drag rudiments may be written with traditional notation or contemporary notation. Exercises one and two give examples of both types of notations.

12.

R L L R L R R L R L R L L R L R R L
L R R L R ...

R L L R L R R L R L L R L R R L
R L L R L R R L R L R L R L R R

13.

R L L R L R R L R L R R L R L R R L
L R R L R L L R L R R L ...

R L L R L R R L R R L R L L R L L R
R R L R R R L R R L R R R L R R L R R

14.

R R R L L L R R R R L L L R R R L L L
R L L R L L R R R R L L L R R R L L L

R L L L R R R R L L L R R R R L L L R
R L L R L L R R R R L L L R R R R L L L

R R L L L R R R R L L L R R R R L L L R
R L L R L L R R R R L L L R R R R L L L R

15.

R L R L R L ...
L R L R L R

6 > 6 >
R L R R

16.

R L R R L R R L R R L R R L R R L R
L R L L ...

17.

> symbol. Below the staff, a series of letters and symbols indicate specific fingerings: R LRLRL RLR LRRL RLRL R lLR L RRL RRL R. The score consists of two measures separated by a vertical bar line."/>

18.

18. > > > > > > > > > > > > > > > > >

R llR L RRL RRL R L lR L RRL R RL RRL R RL R RL R RL L RRL R L lR ...

R L R L B R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R R

19.

20.

A musical score for a single drum, likely a snare or tom. The score consists of two measures of 2/4 time. The first measure starts with a bass drum stroke (indicated by a double vertical bar) followed by a series of sixteenth-note patterns. The second measure continues this pattern. The notation includes various stroke types: single strokes, pairs of strokes (double strokes), and triplets. The tempo is indicated as 70 BPM.

21. > 7 > > > 7 > > > > > > > > > >

R L R L L R L R L R L L R L L R L R L R R

22.

R LLRL RRL RLRLR LLR RRRL L RRLR RLRLR LLRL RRLR RLRLR L RRLR RLRLR

23.

R L R R L R R L R R L R R L R R L R L L R L L R L L R L L R L L R L L R L L

A musical staff for a six-string guitar. The B string is the bottom string. It features a continuous eighth-note pattern. Above the staff, there are ten '> 5 >' markings, each corresponding to a note on the B string. The first marking is at the beginning of the staff, and the subsequent ones are evenly spaced along the length of the staff.

25. *Fake Stroke*

R L R L R L -

Section 32

Lesson 25's

• Lesson 25 received it's name perhaps because it is the 25th lesson presented in Charles Stewart Ashworth's drum manual entitled A New, Useful and Complete System of Drum Beating. Lesson 25's are basically single drag taps with an extra tap in the middle of the rudiment.

• When playing a Lesson 25, right hand lead, the right hand alternates between an upstroke on the up-beat, and an accent without rebound on the down-beat. The left hand stays low, playing a diddle on the fourth 16th note of the previous beat and a tap on the second 16th note of the beat.

• Below is the Lesson 25 written in traditional notation and contemporary notation.

Traditional notation for Lesson 25, Right Hand Lead. The notation consists of two measures of 16th-note patterns. The first measure starts with a bass drum (B) followed by a diddle (D), then a pattern of L, R, L, R, L, R, L, R. The second measure starts with a bass drum (B) followed by a diddle (D), then a pattern of L, R, L, R, L, R, L, R. The notes are grouped into pairs by vertical bar lines.

Contemporary notation for Lesson 25, Right Hand Lead. The notation consists of two measures of 16th-note patterns. The first measure starts with a bass drum (B) followed by a diddle (D), then a pattern of R, L, R, L, R, L, R. The second measure starts with a bass drum (B) followed by a diddle (D), then a pattern of L, R, L, R, L, R. The notes are grouped into pairs by vertical bar lines.

2. > > > > > > > >
[C] R L R L R L R L R L R L R L R R R L R L R L R L R L R L R L L

4.

R L L R L R L R r r L R L R L t R L R L R R R L R L R L R R

Section 33

Dragadiddles

- Dragadiddles are paradiddles with a stutter diddle at the beginning. All the same rules that apply to paradiddles apply to dragadiddles, however there is one exception. The accents on the diddles of single dragadiddles need to be approached with more finesse (an unforced motion) than the accents on a paradiddle. The accents on a single dragadiddle should be thought of as more an emphasis than an accent, allowing equality for both notes of the diddle.

1.

R L R R L R L L R L R R L R L L R L R R L R L L R L R L L R ...

2.

R L L L L L L R L L L L L R L L L R L L L L R L R L R R ...

3.

R L R R R R L R R R R R L R L L L R L L L R L L L R L L L R ...

4.

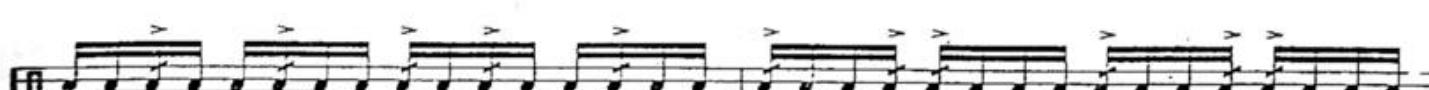
RLRLRRRLRLRLL RLRLRRRLRLRLL RLRLRRRLRLRLL RLRLRRRLRLRLL

R L R L R R R L R L R L L R L L R L R L R L R L R L R L R L R L L R ...

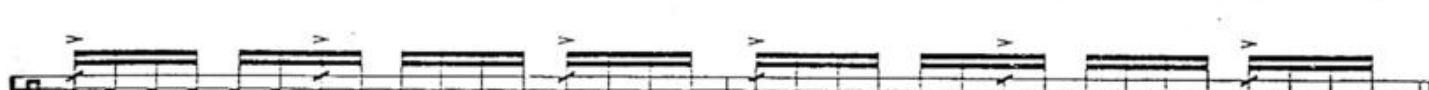
5.



R L R R L R L L R L R L R R R L R L R L L R L R L R L R ...



L L R L R L R R L R L R R L R L R L R L R L R R L R L R L L



R L R R L L R L R R L L R L R R L R L L R R R L R L R L R

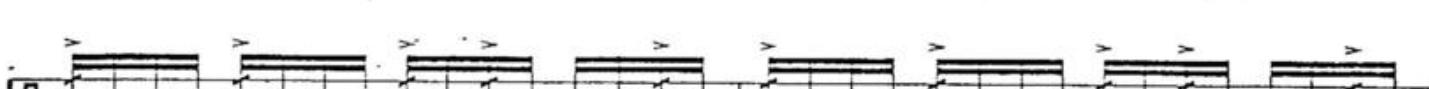
6.



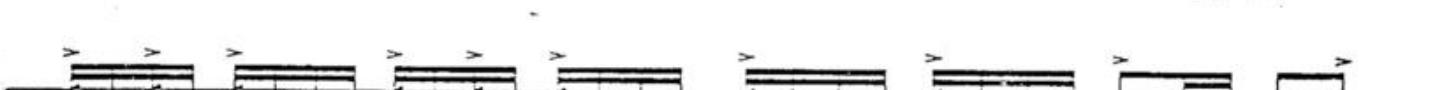
R L R R L R L L R L R R L R L L R R L R L L R L R R L R L L R L



R L R R L R L L R L R R L R L L R R L R L L R L R R L R L L R L



R L R R L R L L R L R L R R L R L R L L R R L R L R L R L L R L

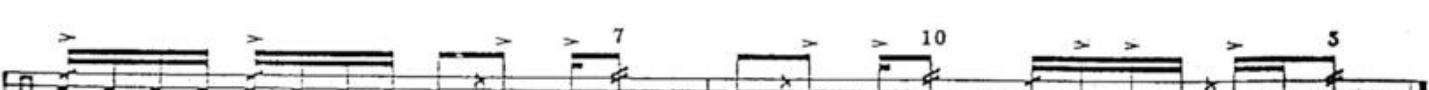


R L R L R L R R L R L R L R L L R L R R L R L L R R L R L R L

7.

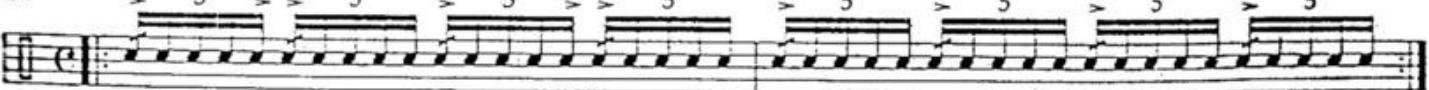


R L R L R R L R L L R L R R L R L L R R L R L R L R R L R L



R L R R L R L L R L R L R L R L R L R L R L R L R L R L R L

8.



R L R R L R L L R R L R L L R L R R L L R L R R R L L R L L R
L R L L R L ...

Section 34

Single and Double Drag Paradiddles

- Single drag paradiddles are a combination between a Lesson 25 and a paradiddle. The grace notes can be played as 32nd notes.
- As in the paradiddle, the upstroke is the note before the diddle in both the single and the double drag paradiddles. Single and double drag paradiddles are normally played with one accent.
- Exercise 1 and 2 are the Single and Double Drag Paradiddles written in traditional notation and contemporary notation.

1.

R L L R L R R L L R R L R L L R R L R L R R L R L R L L R

2.

R L L R L L R L R R L R R L R L R L L R R L R L R L R R L R L R L L R

3.

R L L R L R R L R R L R L L R L L R R L L R R L R L L R L L R R L R L L R L L R ...
R L L R L R R L R L L R R L L R R L R L L R R L R R L R L L R R L R L L R L L R

4.

R L L R L R R L L R R L R L L R R L L R R E L R L L R L R L R R R
L R R L R L ...

6

5.

R L L R L R R L L R E L R L L R L R L L R L R R L R R L R L L R L R L R R
L R R L R L L R L L R L R R L R R L R L R L L L

6

6.

R L L R L R R L R R L R L L R L R R L R R L R L L R L L R L R R L R L L L

Section 35

Single Ratamacues

- Single ratamacues are normally played with the triplet starting on either the down beat or the upbeat. Single ratamacues normally use one accent at the end of the rudiment which is an accent without rebound. However, permutations of the rudiment allow the accent to be placed anywhere in the rudiment, including the grace notes. Combinations of the accents can also be used. As with the single drag taps, the grace notes can be played three different ways; 1) tight, 2) in time, 3) slurred. See Section 31.

- In the example above, traditional notation uses the grace notes and a more contemporary notation uses slashes on the sixteenth notes.

1.

c

R L R L R L R L R L R L R R L R L L R L R R L R L R L R

A musical score for a single string instrument, likely violin or cello. The score consists of two staves. The top staff shows a rhythmic pattern starting with a grace note followed by an eighth note, then a sixteenth note, another eighth note, and another sixteenth note. This pattern repeats three times. The bottom staff shows a similar pattern: a grace note, an eighth note, a sixteenth note, an eighth note, and a sixteenth note. The first four measures of the bottom staff are identical to the top staff. Measures 5 through 8 show variations: measure 5 has a grace note, an eighth note, and a sixteenth note; measure 6 has a grace note, an eighth note, and a sixteenth note; measure 7 has a grace note, an eighth note, and a sixteenth note; measure 8 has a grace note, an eighth note, and a sixteenth note.

(3) continued)

>) followed by three pairs of strokes (3). The groups are separated by rests. The pattern is: > 3 | > 3 | > > | > 3 | > 3 | > >. Below the staff, the strokes are mapped to the right hand: R L L R L R L R R L R L R R L R L R L R L L."/>

8.

Drumming exercise 8 consists of six measures of sixteenth-note patterns on the snare drum. The patterns are as follows:

- Measure 1: R L R L R L R L R L R L
- Measure 2: R L R L R L R L R L R L
- Measure 3: R L R L R L R L R L R L
- Measure 4: R L R L R L R L R L R L
- Measure 5: R L R L R L R L R L R L
- Measure 6: R L R L R L R L R L R L

9.

Drumming exercise 9 consists of a sixteenth-note pattern on the snare drum and a corresponding bass line on the bass drum. The snare drum part features grace notes above the main notes, with a '3' indicating a triplet feel. The bass drum part has a continuous eighth-note pattern. The bass line is written below the snare drum staff, with the letter 'e' indicating the bass drum's entry.

Section 36

Double Ratamacues

• Double ratamacues are basically single ratamacues with an extra ruff. The triplet can also land on any of the three eighth notes in the rudiment. Normally one accent is used on the double ratamacue, but any of the notes can be accented or there may be no accents. Combinations of accents can also be used.

• The (3) examples below demonstrate double ratamacues in traditional and modern notation.

R LLR LLR L R L RRL RRL R L R R L R L R L R L R L R L R L R

LLR LLR L R L RRL RRL R L R LLR R L R L R L R L R L R L R L R

LLR L R L RRL RRL R L R LLR LLR R L R L R L R L R L R L R L R

1.

R L R L R L R L R L R R R L R L L L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L

2.

R LLR L R L RRL RRL R L R LLR LLR L R L RRL RRL R L R L R

L RRL R L R L LLR LLR L R L RRL RRL R L R L R L R L R L

R LLR L R L RRL RRL R L R L R L RRL R L R L R L R L R L

R LLR L R L RRL RRL R L R L R L R L RRL R L R L R L R L R L

R LLR L R L RRL RRL R L R L R L R L RRL R L R L R L R L R L

R LLR L R L RRL RRL R L R L R L R L RRL R L R L R L R L R L

p

Section 37

Triple Ratamacues

• Triple ratamacues are single ratamacues with two extra ruffs. The triplet can land on any of the four eighth notes that the rudiment uses. The triple ratamacue normally uses one accent, but like the single and double ratamacues, any of the notes can be accented or there may be no accents. Combinations of accents can also be used. Below are some examples of traditional and modern notation.

1.

16th-note patterns for four staves, each with corresponding handings:

- Staff 1: R L R L R L R L R L R L R L R L R L R L
- Staff 2: R R R R L R L L L L R L R R R R L R L L L L R L
- Staff 3: R L R L R L R L R L R L R L R L R L R L R L
- Staff 4: R I P I P I P I P I P I P I P I P I P I P I P I P I P I P I

Section 38

- This section uses all of the drag rudiments covered in sections 31 through 37

4. > 3 > 3 > > 3 > 3 > . > > > >

R L L R L R L R L L R L R L R L R L R L R L R L R

6.

R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R R L R L R L L R L R L R L R L R L R R R L R L

Section 39

- This section uses all the rudiments in combination with each other.

1.

R L R R L R L L R L R R L R L L R R L L R L L

2.

R R L R R L L R L L R R L R R L L R L L R R

3.

R L R L R R L R L R L L R L L R R L R L L R R

4.

R L R R L R L R R L R L L R L R L L R L R R L

5.

R L R R R L R L L R L L R L R L L R L R R L R L

6.

R L R L R L R L R L R L R L R L R L R L R L R L L
L R L R L R L R L R L R L R L R L R L R L R L R R

7.

R L R L ...
L R L R ...

8.

R R L R L L R L R R L R L R L R L R L R L R L R L R
L L R L R R L R L R L R L R L R L R L R L R L R L R

8.

Stave 1: R L R L R L R L R L R L R L R L R L R L

Stave 2: R L R R L R ... R L R L R L R ... R L

Stave 3: R L R L R L R L R L R L R L R L R L R L

Stave 4: R L R L R L R L R L R L R L R L R L R L

Stave 5: R L R L R L R L R L R L R L R L R L R L

Stave 6: R L R L R L R L R L R L R L R L R L R L

Stave 7: R L R L R L R L R L R L R L R L R L R L

Stave 8: R L R L R L R L R L R L R L R L R L R L

Stave 9: R L R L R L R L R L R L R L R L R L R L

Stave 10: R L R L R L R L R L R L R L R L R L R L

Dynamic markings: *f* (fortissimo) and *p* (pianissimo) are present at the end of the page.

15.

RLELRLELRRLRLRLRL RLRLLRLRLRLRLRLRR L...

A musical score for a single player on a staff. The first ending consists of six measures of eighth-note patterns: the first three measures have a 'c' dynamic and the last three have a 'f' dynamic. The second ending consists of five measures of eighth-note patterns: the first four have a 'c' dynamic and the fifth has a 'f' dynamic. The score concludes with a repeat sign and two endings, labeled '1' and '2'.

A musical score page featuring a single staff. The staff begins with a common time signature (C) and a key signature of one sharp (F#). It consists of two measures. The first measure contains six groups of sixteenth notes, each group starting with a sharp sign (>) and ending with a double bar line. The second measure contains four groups of eighth notes, each starting with a sharp sign (>). The page number '2' is located in the top right corner.

A musical score for a single staff. It consists of two identical measures. Each measure contains eight pairs of eighth notes. In the first measure, the first six pairs have a grace note above the first note of each pair. In the second measure, the first six pairs have a grace note above the second note of each pair. The measure ends with a repeat sign and a double bar line.

(15 continued)

Drum sheet music for exercise 15 continued, featuring six staves of 8th-note patterns with corresponding handings. The patterns involve various combinations of R (Right), L (Left), RL (Right-Low), LR (Left-Right), RR (Right-Right), and LL (Left-Left) strokes. Measure numbers 2 are present at the end of each staff.

1st Staff: RLR LRL RLR LRL RL LR | RLR LRL RLR LRL RL RLRR L... 2

2nd Staff: RLR LRL RLR LRL RL LR | RLR LRL RLR LRL RL RLRR L... 2

3rd Staff: RRL RRL RRL RRL RR LL | RRL RRL RRL RRL RL RLRR L... 2

4th Staff: R LR L RL R LR L RL RR LL | R LR L RL R LR L RL RLRR L... 2

5th Staff: RL R LR L RL R LR L RR LL | RL R LR L RL R LR L RL RLRR L... 2

6th Staff: R R L L R R L L R R L L | R R L L R R L L R L RL RR L... 2

16.

Drum sheet music for exercise 16, featuring two staves of 8th-note patterns with corresponding handings. The patterns involve various combinations of R (Right), L (Left), RL (Right-Low), LR (Left-Right), RR (Right-Right), and LL (Left-Left) strokes. Measure number 2 is present at the end of the first staff.

1st Staff: RLRLRLRLRLRL R... 2

2nd Staff: (continues from the first staff) 2

f p

17.

(17 continued)

RL LRR R LRR R LR RL L RL L RLRR LR RL L RL L RL LR R LR R LRLL

RRL RRL R LLR L RRL RRL R LLR L RLRR LLR LLR L RRL LRLLR LLR L RRL R LRLL

RLR LRL R LRL R LRL RLR L RLR L RLRR LRL RLR L RLR LRL R LRL R LRLL

18.

R LLR LRL L RLRL RLR LRL RLR L RLRL R LLR LRL LRL RLR LRL R LRLL

R LLR LRL L RLRL RLR LRL RLR L RLRL RRL RLR L RLRL RLR LRL

19.

R R L L R R R L L R
L L R R L ...
R R L L R R R L L R R R L L R L R R R

20.

R L R L R L R L R L R L R L R L R L R L R L R L R L R R L R L R L
L R L R L R L R L R L R L R L R L R L ...
R R L R R R L R L L R R R L R L R R R L R L R R R L R L R R R L R L R R R

21.

R L R R L L R L L R L R L R R L R L R L L

22.

RLRRRRRLRLLLLRLRRRRRLRLRLR LRLLLLRLRRRRRLRLLLRLRLRL

RLRRRR LRLLLL RLRRRR LRL RLR LRLLLL RLRRRR LRLLLL RLR LRL

RLRRRRRLRLLLRLRRLRRRLRLR LRLLLLRLRRLRLRLLLRLRLRL

RLRRRRRLRLLLRLRRLRRRLRLR LRLLLLRLRRLRLRLLLRLRLRL

5 5 5 5 5 5 5 5 5 5

R RRRRL LLLL RRRRL LRR R L LLL R RRRRL LLLL R RL L

RLRRRR LRLLLL RLRRRR LRL RLR LRLLLL RLRRRR LRLLLL RLR LRL

RLRRRR LRLLLL RLRRRR LRL RLR LRLLLL RLRRRR LRLLLL RLR LRL

R RRRRL LLLL RRRRR L L R R L LLL R RRRRL LLLL R RL L

Section 40

Back Sticking

There are various techniques used to back stick. The one that I find easiest and fastest was developed after experimenting with other techniques that did not work well for me. The secret to good back sticking is to use as little motion and effort as possible. Starting with the right hand, by using strictly the wrist, turn the stick so that the bead goes out, away from the body, and the butt of the stick comes in towards the stomach before hitting the drum. The most common way of back sticking is to bring the stick straight over. This requires lifting the arm and takes twice as much time and effort. By using the wrist and turning the stick to the side you have eliminated raising the arm. This short cut to the drum will enable you to play much faster. The right hand is basically going from a right hand grip to a traditional grip left hand position.



The left hand does the opposite of the right. It starts off with the traditional grip position and when turned over, goes to a matched grip position.



One technique would be to leave the left hand in the traditional grip position when turning over for the back sticking. This is a problem because it requires the wrist to turn another 90 degrees and causes the arm to flop. By switching grips, using strictly the wrist, and turning the stick in the same sideways motion as the right hand you have eliminated a 1/4 wrist turn.

Turn the sticks over as if you were going to back stick and leave the sticks there. You should find yourself in a reversed traditional grip position. By using this technique, diddles and multiple stickings are now possible. With other techniques, they would not be.

Remember, the trick to back sticking is to use as little motion and effort as possible. Use the arms as little as possible when working on the exercises in this section and stay relaxed. Make sure that the back sticking stroke is smooth and use just enough lift to clear the rim.

The exercises in this section are just a few back sticking ideas. Use the exercises in all of the sections of the book and adapt back sticking to them, not just on the accents but also the inner taps, grace notes, and diddles.

Dr. John Says,

"Quit flipping your arm when you back stick. You look like a chicken!"

2. *Check Pattern*

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note. Below the staff, the pattern is labeled as R L R L R L R L ...

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note.

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note.

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note.

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note.

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note.

3.

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note. Above the notes, there are six greater-than signs (>) placed above the first six notes of the measure.

A single measure of sixteenth-note patterns on a snare drum. The pattern consists of six groups of two notes each, starting with a right hand note. Above the notes, there are six greater-than signs (>) placed above the first six notes of the measure.

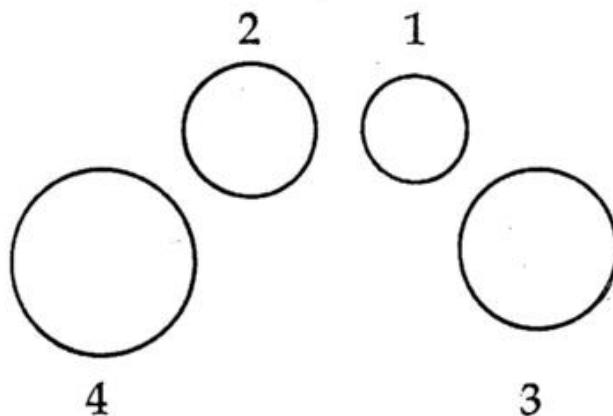
Section 41

Around the Tenor Drums

Tenor drums can be called timp-toms, toms, trios, quads, quint, etc. Use whatever term you wish. They are multiple drums with no bottom heads.

To get around the drums with speed, good tone production, and as little effort as possible (relaxation) it takes proper technique. All of the exercises in this book can be played around the tenors as well as on one drum. Too often I see young drum lines warming up, and the tenor line is playing all of the warm ups on one drum. When it comes time to play music, they are expected to get around the drums without warming up around the drums or working on any kind of technique around the drums.

First, I will discuss patterns that can be used around the drums and then I will discuss technique. These patterns are some simple ideas to get you started. (More involved and complex patterns can be found in the book "Modern Multi-Tenor Techniques and Solos" by Julie Davila.) Also be creative and come up with some patterns of your own. Some people arrange their drums in different configurations, but the standard configuration is illustrated below.



The first pattern to tackle is the two drum pattern. Using the exercises in Section One and Section Two, first play them on one drum. Usually the number two drum. Now move it around. For the sake of brevity, I will only discuss patterns used on quads. Any extra drums will increase the possibilities of patterns, while trios will decrease the possibilities.

Using the two highest pitched drums and the exercises in Section One and Section Two, play them so that, when played off the right hand, the accents are played on drum one and the taps are played on drum two. When played off the left hand, play the accents on drum two and the taps on drum one. The following exercise is an example of Exercise #2 from Section One placed on the tenors as suggested.

R R R R R R R R etc.

L L L L L L L L etc.

Now move to drums one and three. The right hand always plays the accents on the drum to the right and inner taps on the drum to the left. The left hand plays the accents on the drum to the left and the inner taps on the drum to the right. The next combination uses drums two and four. The rest of the two drum combinations require more movement because there is a greater distance between drums. The rest of the combinations are: drums two and three, drums one and four, and then drums three and four. Once the pattern is learned, try reversing the drums. In other words, the right hand will now play the accents on the left drum and the inner taps on the right drum. The left hand does just the opposite.

Three drum patterns work really well with two handed exercises. Use any two handed exercise with accents in it, whether it is rolls, singles, flams, or drags. First play the exercise on one drum then the first three drum pattern will use drums one, two and four. Play all of the inner taps (unaccented notes) on the middle drum, the right accents on the right drum, and the left accents on the left drum. The other three patterns are: one-two-three, one-three-four, and two-three-four. Below is Exercise #20 from Section Six written for tenor drums using drums one, two and four.

RLRL R LRLR L RL etc.

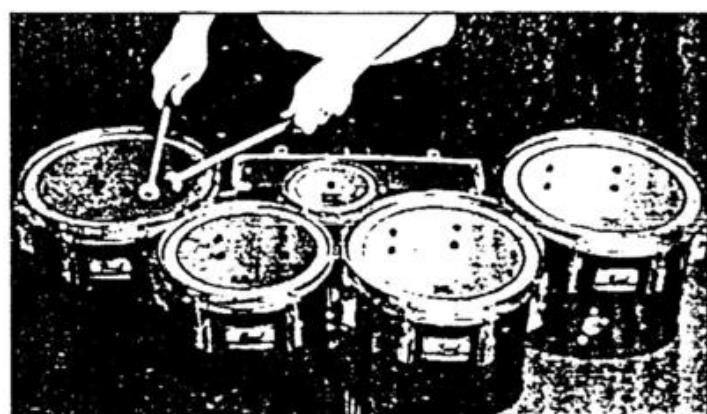
RLRL R LRLR L RL etc.

The next set of patterns would be the four drum patterns. Here is where you have to get creative. Playing rolls or singles up the drums is one of many possibilities, or from side to side. The truth is, the possibilities are limited to your own creativity.

The most common problem with tenor drummers is mallet placement. Where the mallet hits the head is important not only for good tone production, but also for getting around the drums smoothly and with ease. The first thing to do is not play in the middle of the head. To get a nice tone out of the drum, (not to mention volume), play two to three inches from the edge. On drums one and two that's easy. They are front and center and little motion is needed to get from one to the other. Going to the outer drums is where most problems occur. When moving to drum four with your left hand, do not move the upper part of your arm. Try and pivot from the elbow. The bead of the left mallet should hit at the top of the drum. When reaching over to drum four with the right hand, play on the inner part of the head.



- When playing on drum three, the mallets swap roles:



Use as little motion as possible for getting around the tenor drums. Use as little effort as possible and stay as relaxed as possible.

Roll Speed and Endurance Chart

- Play long rolls, (double and single stroke), with a metronome at the tempo specified. If you feel like the first few weeks are not a challenge, then jump ahead a few weeks.
- Keep a nice strong roll going throughout. Don't under play or over play. Play through the head.

	32nd note Double Stroke Rolls	24th note Single Stroke Rolls
Week 1	$\text{J} = 108$ for 2 minutes	$\text{J} = 100$ for 2 minutes
Week 2	$\text{J} = 112$ for 3 minutes	$\text{J} = 104$ for 3 minutes
Week 3	$\text{J} = 116$ for 4 minutes	$\text{J} = 108$ for 4 minutes
Week 4	$\text{J} = 120$ for 5 minutes	$\text{J} = 112$ for 5 minutes
Week 5	$\text{J} = 112$ for 5 minutes	$\text{J} = 116$ for 4 minutes
Week 6	$\text{J} = 116$ for 6 minutes	$\text{J} = 120$ for 1 minutes
Week 7	$\text{J} = 120$ for 7 minutes	$\text{J} = 126$ for 2 minutes
Week 8	$\text{J} = 126$ for 8 minutes	$\text{J} = 120$ for 2 minutes
Week 9	$\text{J} = 116$ for 9 minutes	$\text{J} = 126$ for 3 minutes
Week 10	$\text{J} = 120$ for 10 minutes	$\text{J} = 132$ for 1 minutes
Week 11	$\text{J} = 126$ for 10 minutes	$\text{J} = 138$ for 30 seconds
Week 12	$\text{J} = 132$ for 2 minutes	$\text{J} = 120$ for 5 minutes
Week 13	$\text{J} = 126$ for 5 minutes	$\text{J} = 126$ for 4 minutes
Week 14	$\text{J} = 132$ for 3 minutes	$\text{J} = 132$ for 3 minutes
Week 15	$\text{J} = 138$ for 1 minute	$\text{J} = 138$ for 2 minutes
Week 16	$\text{J} = 138$ for 3 minutes	$\text{J} = 144$ for 30 seconds
Week 17	$\text{J} = 144$ for 1 minute	$\text{J} = 132$ for 4 minutes
Week 18	$\text{J} = 144$ for 2 minutes	$\text{J} = 138$ for 5 minutes
Week 19	$\text{J} = 152$ for 30 seconds	$\text{J} = 144$ for 1 minute
Week 20	$\text{J} = 144$ for 5 minutes	$\text{J} = 152$ for 30 seconds

* Note: Warm-up every day before doing this. Keep a practice record and play on a drum as much as possible.