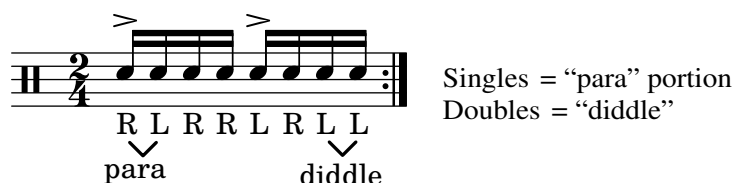


Applying Prep Strokes

A **paradiddle** is the most important rudiment, as it combines both single and double strokes and forces us to switch hands. The “para” portion = singles, “diddle” = doubles. We also get to employ prep strokes and rebound technique for the doubles. Let’s use diddle based rudiments to learn how to apply prep strokes.



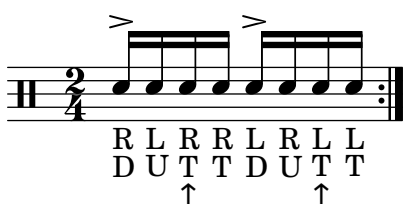
The first note is accented, so we know it has to be a *loud* stroke; therefore, it’ll be either a Full stroke or a Down stroke. In order to determine which one we have to look at the next time the right hand hits. We see it is unaccented, so the first note is a Down stroke.

Let’s now look at the left hand on the “e” of 1. It’s unaccented, so it will be one of the two quiet strokes, and the stick will begin close to the drum. We should realize there needs to be a large difference in stick height before designating which prep stroke to employ. When playing unaccented strokes keep the sticks slightly below parallel and pointed toward the drum.

The next time the left hand hits is not until beat 2 and that note is to be accented, so the first left hand will be an Up stroke. It’s awkward to lift the stick up right away on the “e”; it feels like you’re drawing the sound out of the drum in a weak pulling fashion. Wait until the double (“diddle”) begins on the “&” (upbeat) and lift up in time. This keeps your hands moving in a down/up motion on the beat.

The first note of the diddle is quiet and the stick was left close to the drum from the initial down stroke. The second note of the diddle is also quiet. Looking ahead, we see the only right hand in beat 2 is also unaccented, making both diddles Tap strokes. Use rebound for doubles and catch the stick using the 3 back fingers, so the doubles are even.

So far, we have Down-Up-Tap-Tap or D-U-T-T for short. Since the next beat is a mirror image beginning on the left hand it will also be D-U-T-T. In prep stroke speak paradiddles are now “dutt-a-diddles”!



Applying Prep Strokes

Let's see what happens when we shift an accent.

①

a

R L R R L R L L

b

L R L L R L R R

The left hand never accents in the first example; therefore, it stays close to the drum and plays Tap strokes the entire time. The first right hand is a Down stroke, the next is a Tap, and the final right hand of beat 1 is an Up which comes up directly on beat 2 as the left hand plays. The right hand, on the “e” of 2, is a Full stroke since the pattern repeats and the next right hand is the accented downbeat.

All we did is shift one measly accent and now the right hand plays all 4 prep strokes!

Apply to drum kit with accents on cymbals and open hi-hat or toms. Can accent beat 2 on snare.

Next, let's plug prep strokes into a *double paradiddle* with double accents.

②

Accents outline both sets of singles “para-para diddle”

At a quick glance, we can see there are two right hand accents in a row, which immediately lets us know the first note is to be played with a Full stroke. Make sure both accents are of equal volume. Practice the accents only, focusing on the “Full-Down” strokes on both hands. The first left hand is a Tap stroke. These are the only two notes we added to the regular paradiddle, which we know uses the Down-Up-Tap-Tap sequence. The second half is once again a mirror image. Since we added a Full stroke to the “dutt-a-diddle” we are now employing all 4 prep strokes, which is a great workout!

R L R L R R L R L R L L
F T D U T T F T D U T T

R R L L L R
F D U F D U

Make sure the Down strokes stay down and the Up strokes come up in time when the next hand hits. Plugging in prep strokes keeps you from working too hard.