

The rudiments are sticking patterns that are repeated over and over. They should be practiced from slow to fast and back to slow. This should be done both with gradual tempo changes, and sudden tempo changes (like different steps of speed). The rhythmic notation of rudiments is somewhat arbitrary can be adjusted to fit into different rhythms and meters.

Rudiments

Group A Single, Double, and Triple Strokes

1. Single Stroke (Roll)



RLRL

The basic alternating stroke. At a fast tempo this will become a roll. This is the appropriate roll for timpani and mallets, and is often used on the drum set.

2. Double Stroke (The Long Roll)



RRL

At a certain tempo the double stroke switches to a different technique (described in the roll section)

Combining Single and Double Strokes

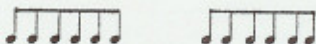
3. Paradiddle



RLRR LRL

The basic combination of single strokes and double strokes.

4. Double Paradiddle



RLRLRR LRLRL

The extra single stroke pair in front of a paradiddle is what makes this one a double. Notice how this one feels like it's in 3/4 time.

5. Triple Paradiddle



RLRLRLRR LRLRLRL

Three pairs of single strokes followed by a double.

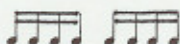
6. Paradiddle-Diddle



RLRRL
LRLLR

A single pair followed by a double on each hand. This does not switch hands through its repetition so should be practiced with both R and L leads. Notice the 3/4 feel to this one (or sextuplets).

7. Single-Double



RLRL RRL
LRLR LLR

This example shows singles and doubles each for one beat of sixteenth notes. Also practice as two, three, and four beats of each.

8. Triple Stroke (Roll)

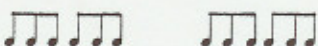


RRR LLL

At a certain tempo the triple stroke motion also changes technique (see description in roll section p.?)

Combining Single and Triple Strokes

9. Single-Triple

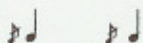


RLRLRL RRLLL

In the example above there are two beats of singles and triples. Also practice as three and four beats of each.

**Group B
Grace Note Rudiments**

10. Flam



l R r L

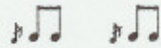
The flam is one grace note followed by the main note. The **right flam** has the grace note in the left and the main note in the right. The **left flam** has the grace note in the right and the main note in the left. To play a flam, begin with the grace note very close to the drum and the main note in regular playing position above the drum. By moving the sticks at the same time the grace note will strike just a split second before the main note. The sound should be crisp and well defined because the notes are very close together. The grace note will be softer because of the lower stick height. A common problem is the "flat flam" where the flam makes a popping sound because both sticks hit simultaneously. Avoid this by keeping the grace note very low.

Combining Flams and Strokes

F= Right Flam (lR)

f= Left Flam (rL)

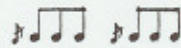
11. Flam Tap



F R f L

The flam is followed by a note in the same hand.

12. Flam Accent



F L R f R L

The flam is followed by a note in the opposite hand.

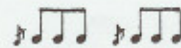
13. Flamacue



F L R L F f R L R f

The flam is followed by an accented note in the opposite hand.

14. Swiss Triplet



F R L F R L
f L R f L R

Creates overlapping double strokes.

15. Flam Paradiddle



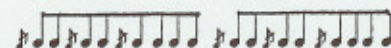
F L R R f R L L

16. Double Flam Paradiddle



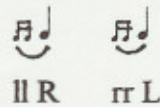
F L F L R R f R f R L L

17. Triple Flam Paradiddle



F L F L F L R R f R f R f R L L

18. Drag



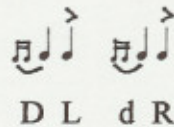
The drag is two grace notes followed by the main note. (Some people refer to the drag as a ruff, and call the ruff a four stroke ruff). The **right drag** has the grace notes in the left and the main note in the right. The **left drag** has the grace notes in the right and the main note in the left. There are two ways to interpret a drag, with the grace notes played as a buzz stroke (see roll section) or as a double stroke. The interpretation should match the types of rolls being used— in a concert music setting used the buzz stroke, in a marching or rudimental style use double strokes. In either case the drag should be crisp sounding with the grace notes very close to the main note, otherwise the grace notes sound like a rhythm. It is helpful to practice this by playing a flam then a drag, and striving to have the drag as tight as the flam sound. Like the flam the drag is played with the grace note hand close to the drum and the main note hand in regular playing position.

Combining Drags and Strokes

D= Right Drag (llR)

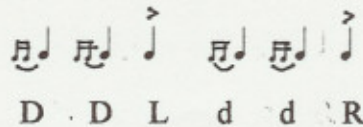
d= Left Drag (rrL)

19. Single Drag Tap

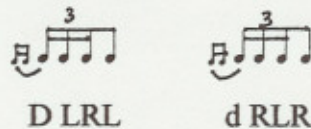


The drag is followed by a note in the opposite hand.

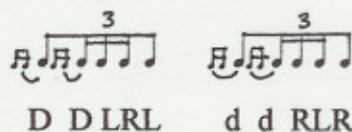
20. Double Drag Tap



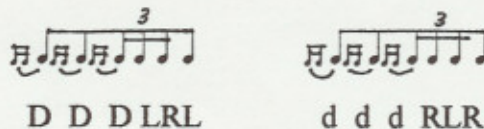
21. Single Ratamacue




22. Double Ratamacue



23. Triple Ratamacue



24. **Ruff** (Four Stroke Ruff) 

lrIR	rlrL
rlIR	lrrL
rrIR	llrL
llrR	rrlL

The ruff is three grace notes followed by the main note. There are several sticking possibilities so there is nothing specifically referred to as a right or left ruff. As with the flam and drag, the grace notes should be played very close to the main note, otherwise the ruff sounds like a definite rhythm rather than grace notes. With the ruff, it is especially important to have the grace notes be softer than the main note and in fact to lead the three grace notes dynamically so that they crescendo to the final note. The top two stickings are the most common and should be learned first. The second and third line of stickings may be especially desirable for softer dynamics. The final line provides a unique sound, especially at a loud dynamic. Sticking the ruff is very personal, but in general right handed players should favor the left column because they will arrive with their right stick on the downbeat. Conversely left handed players should favor the right column for the same reason.

Figures with more than three grace notes

Sometimes more than three grace notes will precede a main note. In these figures they are played as rolls. Most often they will be closed rolls, but certain musical situations may lend themselves to single stroke or open rolls. Just as with other grace note figures, though, these rolls are played as close to the main note as possible.

**Group C
Roll Rudiments**


Rolls present many challenges and can be a confusing issue to educators and percussionists. They are described fully in Chapter 3, but are presented here as they fit in with the progression of rudimental techniques.

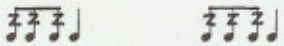
25. The Closed Roll 

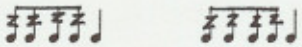
Produced with buzz strokes (multiple bounce). Practice with varied roll bases, tempos, and dynamics.

Short Duration Closed Rolls

Z= buzz stroke

26. Five Stroke Closed Roll 
RLR LRL

27. Seven Stroke Closed Roll 
RLRL LRLR

28. Nine Stroke Closed Roll 
RLRLR LRLRL

Adding additional consecutive buzz notes prior to the end of the roll will expand the roll to the eleven, thirteen, fifteen, and seventeen stroke rolls (and beyond).

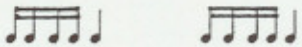
An essential practice approach is to alternate playing the roll and their base rhythms (using different numbers of repetitions of each).


The names five, seven, and nine are carried over from the terms for open (and single stroke) rolls. These closed rolls are not exactly these number of strokes though because of buzz stroke produces more than two notes.

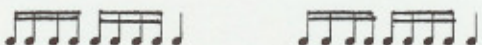
Single Stroke Roll

Rudiment number 1 at a fast enough tempo.

Short Duration Single Stroke Rolls

29. Five Single Stroke Roll 
RLRLR LRLRL

30. Seven Single Stroke Roll 
RLRLRLR LRLRLRL

31. Nine Single Stroke Roll 
RLRLRLRLR LRLRLRLRL

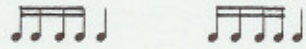
These can also be expanded by adding pairs of single strokes.

Open Roll

Rudiment number two (Double Strokes) at a fast enough tempo.

Short Duration Open Rolls

32. Five Stroke Open Roll



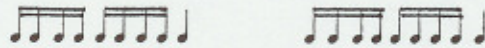
RRLLR LLRRL

33. Seven Stroke Open Roll



RRLLRRL LLRLLR

34. Nine Stroke Open Roll



RRLLRLLR LLRLLRRL

These can also be expanded by adding double strokes.

There are many other combinations of single, double, and triple strokes, grace notes, and rolls. In fact entire books have been devoted to exercises that combine these basic skills. *Stick Control*, by George Lawrence Stone and *Developing Dexterity* by Mitchell Peters are the most widely used.