

CONTENTS

How To Use This Book.....	d	Single Paradiddle.....	25
Foreword.....	e	Single Paradiddle Studies.....	26
Thank You.....	f	Single Paradiddle Grooves.....	28
Paul Hose.....	g	Single Paradiddle Applications.....	30
Felipe Drago.....	g	Double Paradiddle.....	31
Drumset Legend.....	1	Double Paradiddle Applications.....	31
Technical Exploration.....	2	Paradiddle-diddle.....	32
- Suggested Stick Hold.....	3	Paradiddle-diddle Applications.....	33
- Posture.....	4	Flam.....	35
- A Note on Practice.....	5	Flam Tap.....	36
History of Rudiments.....	6	Flam Tap Applications.....	37
The 40 Essential Rudiments.....	9	Flam Accent.....	38
The 40 Essential Rudiments Organised by Chronology.....	10	Flam Accent Applications.....	38
Why Are They Applicable Today?.....	11	Drag.....	39
Fundamental Studies for this Volume		Single Ratamacue.....	39
- The Big Three.....	11	Drag & Ratamacue Applications.....	40
- Single-Stroke Roll.....	12	The Number System.....	41
- Double-Stroke Roll.....	12	Creative Discovery Pyramid [®]	43
- Single Paradiddle.....	12	Methodology.....	44
Single-Stroke Roll.....	13	Examples of Using the Creative Discovery Pyramid.....	45
Single-Stroke Roll Applications.....	14	The Bigger Picture.....	51
Four-Stroke Ruff.....	15	Unlocking Short Rolls.....	52
Four-Stroke Ruff Applications.....	16	Applied Examples.....	55
Double-Stroke (Open) Roll.....	17	Doing It for Real.....	57
Double-Stroke Roll Applications.....	18	Further Studies and Performance Pieces.....	59
Five-Stroke Roll.....	19	Solos.....	59
Five-Stroke Roll Applications.....	20	Bibliography.....	63
Six-Stroke Roll.....	22		
Six-Stroke Roll Applications.....	23		

HISTORY OF RUDIMENTS

WHAT ARE DRUM RUDIMENTS?

Similar to the snare drum, rudiments were originally developed in military bands. According to the book *Camp Duty Update* (Hessler), rudiments are “an excerpt from a military call with definite rhythm, definite sticking, definite structure (accents) and a defined nomenclature.” *Encyclopedia Rudimentia* (Bloom) defines them “as a short pattern of strokes”.

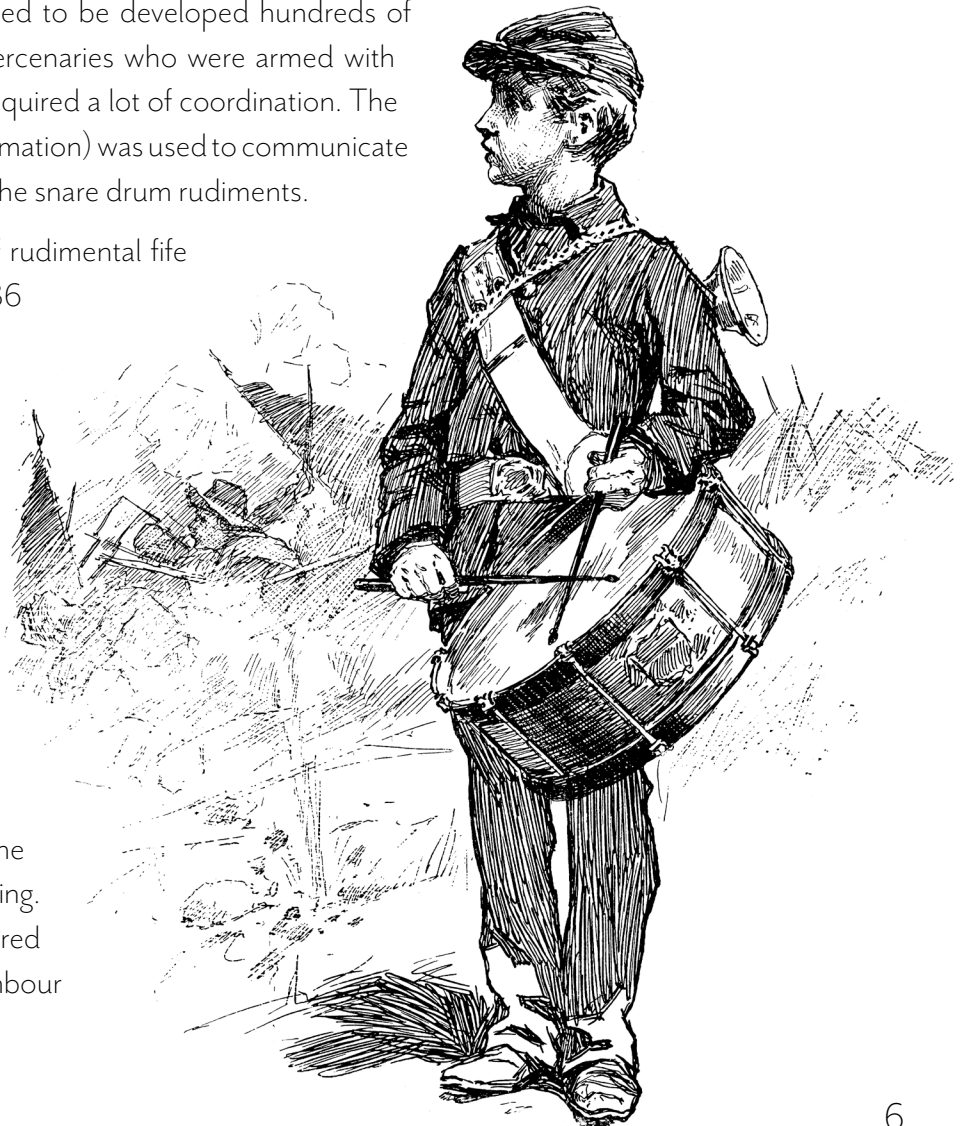
However, a good analogy is to consider them as the drumming equivalent to scales and arpeggios learned by students of piano and guitar. As G.B. Peters describes; “The names of the rudiments seem to be made up of some foreign language that only snare drummers know. In actuality the names of the rudiments are often a phonetic representation of what the rudiment is supposed to sound like”.

HISTORY

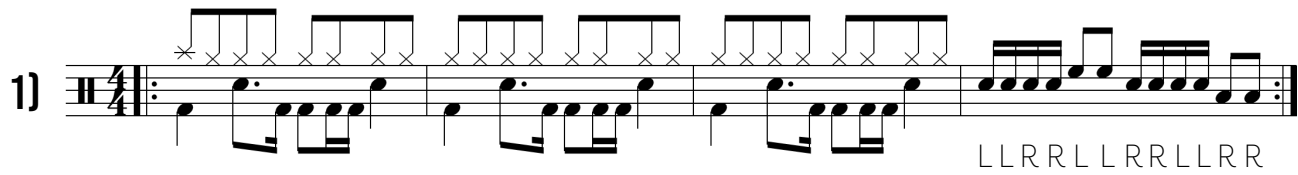
Rudiments originate in Europe, where they started to be developed hundreds of years ago. They can be traced back to Swiss mercenaries who were armed with long polearms. Using those weapons in unison required a lot of coordination. The resulting sound of drums (when played in close formation) was used to communicate commands. These patterns became the basis of the snare drum rudiments.

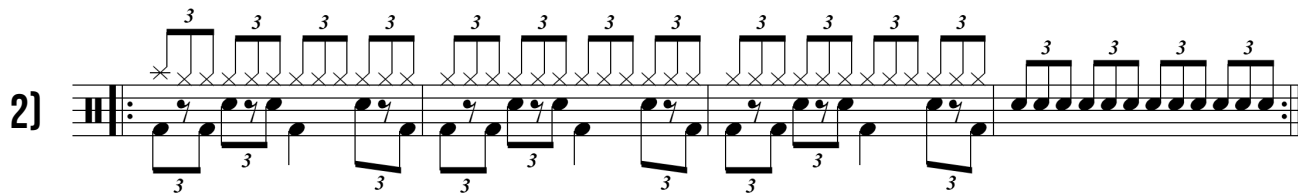
Military scholars agree that the earliest record of rudimental fife and drum relates to the battle of Sempach in 1386 when the Swiss military used them to convey commands and tempo to their rank and file. This form of military instruction was then adopted by the French before spreading across Europe where they formed the basis for many other rudimental systems.

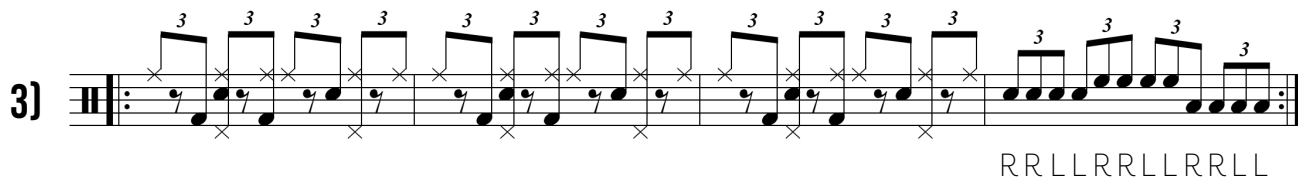
Rudiments first appeared in print in the book *Orchesographie* written by the French cleric, Thoinot Arbeau in 1588. Within a century of its publication, the French adopted it as part of their national music curriculum. Furthermore, the French folklore dance, Le Rigodon is cited as one of the cornerstones of modern rudimental drumming. In fact, at least five French military manuals appeared between 1870 and 1900, beginning *École du Tambour - Drum School -* (Carnaud).

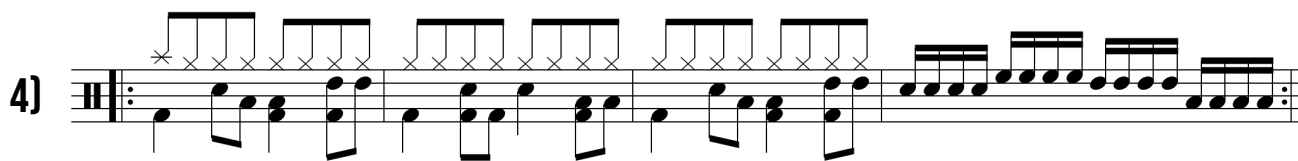


DOUBLE-STROKE ROLL APPLICATIONS

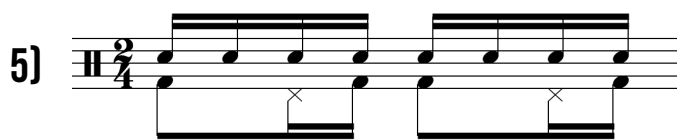
1)  LLRRLLRLLR

2) 

3)  RRLRLRLLRLL

4) 

Applied to the samba foot pattern:

5) 

Applied to the baion foot pattern:

6) 

Applied to the calypso foot pattern:

7) 

Applied to the songó foot pattern:

8) 

