





INSPIRATION

To make it easier to understand **THE CODE OF MOVEMENT**, we use the simplest of sticking, paradiddles in all four variations: forward, outward, reverse and inverted.

Why PARADIDDLES ??

With very few exceptions, sticking is simply singles or doubles, R, L or RR, LL, and the four paradiddle versions have it all. The sticking of paradiddles also naturally reverses, creating a great balance to work both hands evenly. Also paradiddles are very musical sounding, and it is easy to combine the four variations into complex patterns that work great in every musical style. You will find paradiddles everywhere from rudiment snare-drum pieces to jazz, jazz fusion, rock, funk, country music. Most importantly, we wanted focus of this book to be on **THE CODE OF MOVEMENT** and by using only paradiddles we keep the sticking simple so you will progress quickly through the fundamentals of stick movement and on to the stick control you only dreamed of before.

FOUR PARADIDDLE VERSIONS

<p>FORWARD</p>  <p>R L R R L R L L L R L L R L R R</p>	<p>OUTWARD</p>  <p>R L R L L R L R L R L R R L R L</p>
<p>REVERSED</p>  <p>R R L R L L R L L L R L R R L R</p>	<p>INVERTED</p>  <p>R L L R L R R L L R R L R L L R</p>

As you move through the different sections of patterns, make sure to circle the ones that feel comfortable and musical to your ears and experiment with them between your ride, hi-hat, snare and toms.

The main focus of **THE CODE OF MOVEMENT** is how the movement of the accents creates this natural fluid motion, so it is not necessary to worry too much about unaccented notes, just play them as TAPS 1"-4" off the pad. As you begin to understand these movements, you will find the arrows will actually start to lead you through all the sticking and on to accent freedom. **THE CODE OF MOVEMENT** is the KEY to your performance success.

Good Luck!! Guy



"The CODE OF MOVEMENT is your path to expressive freedom." -Guy

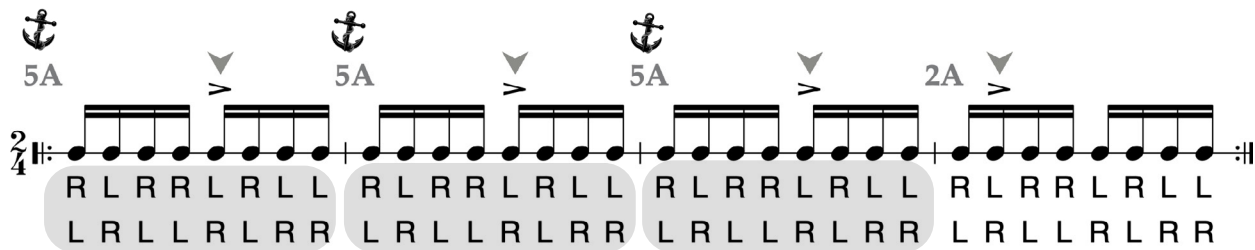
ANCHOR PATTERNS

Shaded in gray are patterns the authors consider to be “Anchors.”

These are foundational groove patterns that “Anchor” your rhythm from which to explore other patterns. Anchor patterns set the “tone” for your groove and allow you to hear the musicality in the rhythm.

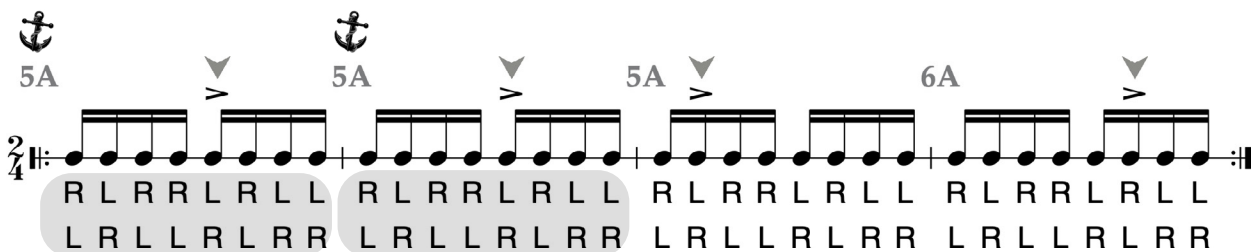
Try playing an Anchor pattern as a groove between ride/HH and snare, adding a non-anchor pattern as a fill. With Anchor patterns on drum-set, the KEY is orchestration using the tones available to you.

Below are a couple examples of how to incorporate Anchor patterns.



5A 5A 5A 2A



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



5A 5A 5A 6A

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

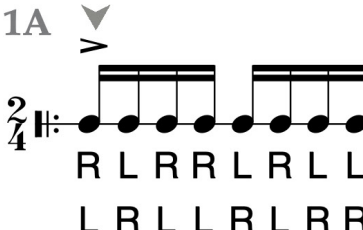
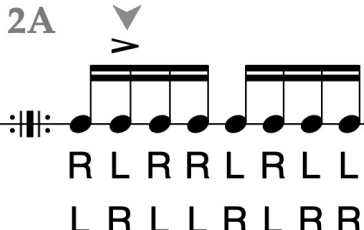
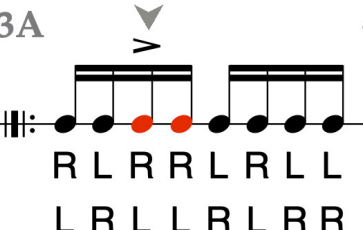
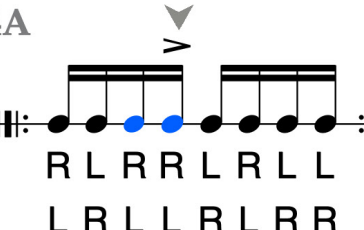
7 STEP GUIDE TO PERFORMANCE SUCCESS

- 1 - Hear, feel and understand the rhythm of the pattern.
- 2 - Identify which hand falls on the accents within the given paradiddle pattern.
- 3 - Identify which hand plays the FULL STROKE  or DOWN  arrows.
- 4 - Identify if there are any control strokes or pullouts involved.
- 5 - Double accents on a R R or L L are executed as a slight flick of the wrist.
 > > > >
- 6 - All unaccented notes are played as TAPS from 1”-4”.
- 7 - Understand THE CODE OF MOVEMENT within the pattern. Start slow and make it sound musical.

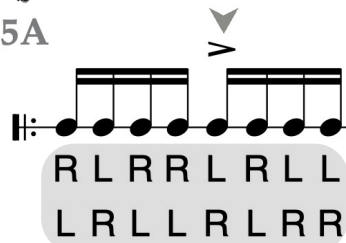
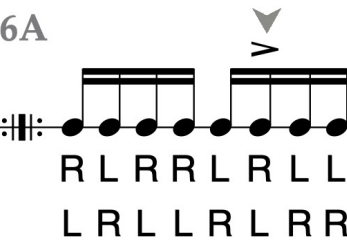
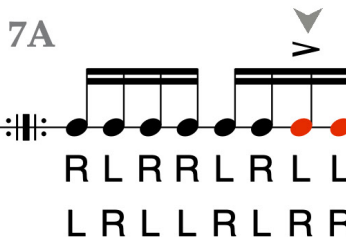
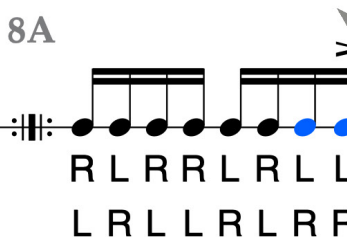
CHAPTER I

ONE ACCENT

Forward Paradiddles

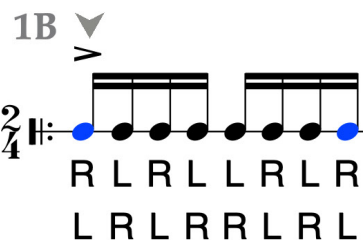
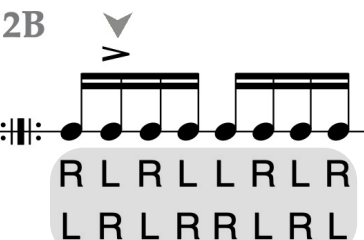
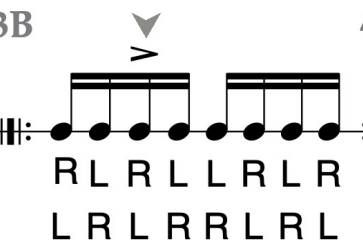
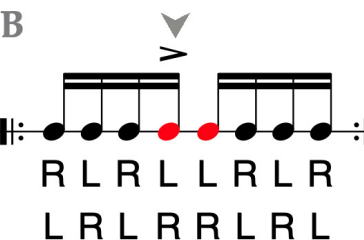
1A  2A  3A  4A 

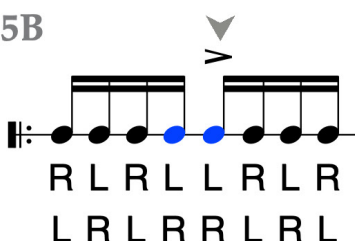
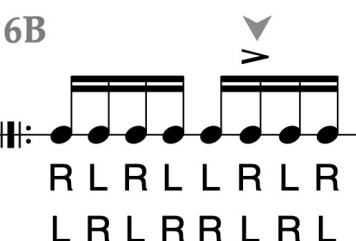




5A  6A  7A  8A 

Outward Paradiddles



1B  2B  3B  4B 

5B  6B  7B  8B 



“TENSION is the ENEMY of MOVEMENT.” -Dom



Reverse Paradiddles

1C 2C 3C 4C

5C 6C 7C 8C

Inverted Paradiddles

1D 2D 3D 4D

5D 6D 7D 8D

CHAPTER 4 - Motifs & Etudes

In this chapter we show how to combine the previous three chapters of sticking patterns in a systematic way. There are 16 sticking combinations available using the A-B-C-D sections, with 3 chapters of progressive accents to draw from. Use this method to create exciting rhythmic passages, and you will be able to explore your own ideas within the CODE OF MOVEMENT for years to come. Always refer back to the "Anchor" patterns as needed, as they will help you find the groove in the rhythm.

THE 16 STICKING COMBINATIONS

A - A	B - A	C - A	D - A
A - B	B - B	C - B	D - B
A - C	B - C	C - C	D - C
A - D	B - D	C - D	D - D

HOW TO USE THE SYSTEMS

1. ONE-BAR MOTIFS

Use only one side of the paradiddle pattern

EXAMPLE: Forward RLRR to Inverted LRRL

2. TWO-BAR MOTIFS

Use the both sides of the paradiddle pattern

EXAMPLE: Forward RLRR LRLR to Reversed RRLR LLRL

3. FOUR-BAR MOTIFS

EXAMPLE: Forward RLRR LRLR RLRR LRLR to Outward RLRL LRLR RLRL LRLR

4. EIGHT-BAR ETUDES

Combine the three ideas above to create rhythmic etudes or short musical passages that can be played like a rudimental snare drum piece or as solo sections on the drum set.

We have included a few pages of these ideas to get you started.

ONE-BAR MOTIFS

<p>1AA</p> <p>R L R R L R L L</p>	<p>L R L L R L R R</p>
<p>2AB</p> <p>R L R R L R L L</p>	<p>L R L L R L R R</p>
<p>3AC</p> <p>R L R R L R L L</p>	<p>L R L L R L R R</p>
<p>4AD</p> <p>R L R R L R L L</p>	<p>L R L L R L R R</p>
<p>5BA</p> <p>R L R L L R L R</p>	<p>L R L R R R L R</p>
<p>6BB</p> <p>R L R L L R L R</p>	<p>L R L R R L R L</p>
<p>7BC</p> <p>R L R L L R L R</p>	<p>L R L R R R L R</p>
<p>8BD</p> <p>R L R L L R L R</p>	<p>L R L R R L L R</p>