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INTRODUCTION

First and foremost, thank you for checking out *Paradiddlemania!*

Paradiddlemania! started as a fun polyrhythm exercise that was taught to me by my drum teacher Tony Racciatti when I was in high school. 20 years later, it's blossomed into the book you're reading today.

Overall, there's quite a bit to chew on in *Paradiddlemania!* and I learned a lot about my own playing while developing its concepts. I hope it inspires you to develop your own grids and other methods for creation and to keep bringing new and exciting music into this world.

Thanks again so much for reading. Enjoy!

Christian

PARADIDDLEMANIA!

This book is an exploration of ways to incorporate paradiddles into your playing. As one of the first rudiments of drumming you'll learn as a student, the paradiddle, with its two singles and a double, offers an unending source of versatility and creativity.

The freedom you'll gain by mastering these exercises will translate to all of your drumming—from rudimental to rock and beyond. The paradiddle is just the beginning, and by paying attention to how the exercises were developed, you can learn to do the same with your own ideas, allowing limitless creative possibilities for you.

Paradiddlemania! combines three ideas. First, it looks at all the different ways you can place the paradiddle within a measure and ornament it with accents, flams, and diddles.

Second, it explores ways you can use those combinations in different rhythmic contexts, including polyrhythms, along with the use of rhythmic skeletons that will train you to seamlessly switch between the variations.

Finally, it guides you through applying these sonic and rhythmic combinations to the drum set in a variety of different grooves, fills, and solo ideas.

SO, WHY THE PARADIDDLE?

There is no shortage of paradiddle books out there, so why did I feel the need to throw in my two cents on arguably the most used, most important drum rudiment there is? Well, exactly because it is the most used and possibly the most important drum rudiment there is!

The reason it's so important is because of how the paradiddle is built. Like most things we play as drummers, the paradiddle can be broken down into a combination of single and double strokes.

Let's say you do a drum fill down the toms of a standard drum set. You most likely use alternating sticking (RLRLRLRL or LRLRLRLR), but as you move around you start to encounter challenges. You might get into a position where notes are being played by a hand that reaches across your body. Or, you've completely twisted around to one side and your crash cymbal is all the way on the other side of the drums, by your hi-hat. What to do?!

One solution is to buy more cymbals (note to self: I *need* more cymbals). The other solution is to throw in a double sticking. You play two right hands or left hands in a row: RLRLRL**RR** or LRLRLR**LL**. As you're playing that double, your other hand has a little extra time to get into a new position. You're facing forward again. BRILLIANT.

You might not play a full measure of paradiddles in a row, but you'll likely use parts of them over and over again. Because of this, the paradiddle has become indispensable to drummers. It allows us to switch lead hands, gives us time to move around the drums, and creates opportunities for awesome creative expression.

R L R R L R L L

PARADIDDLEMANIA!

Paradiddlemania! takes that usefulness to the next level. You start with the variations of the paradiddle sticking pattern. They're like exercises 5 - 8 on

page 5 of *Stick Control* by George L. Stone; formed by moving the starting point of the paradiddle around in the measure.

The sticking variations are not new, and you might already be familiar with them.

RLRR LRLL   RLLR LRRL   RRLR LLRL   RLRL LRLR

Next, you play the paradiddle with accents, flams, and diddles, which are placed on the notes using a process called **gridding.** That's where you explore all of the possible musical options within a set of rules. Below, I used gridding to write out all the places to put an accent in a paradiddle.

I ended up with combinations for zero, one, two, three, and four accents for a total of 32 variations. The same positions are used for placing flams and diddles later on in the book.


The exercises in this book are built on a combination of moving the starting point of the paradiddle and ornamenting it according to the grid.

Let's look at the first exercise in the Accents section. This one is made by placing an accent on the first single of the paradiddle, and then moving around where the paradiddle starts.

The brackets show you the position of the paradiddle in the pattern.
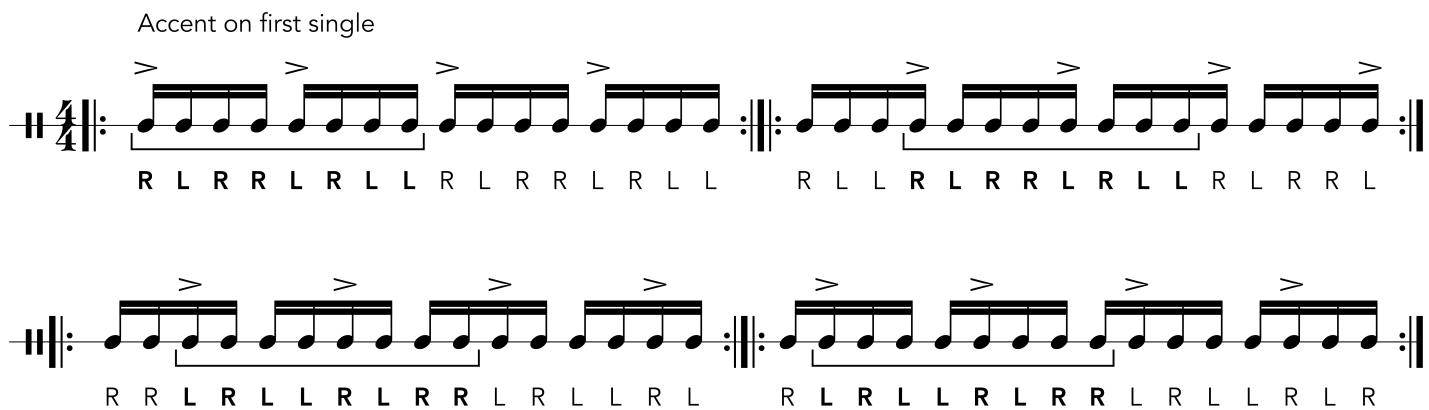
It's in these combinations of ornaments and position that the paradiddle goes beyond its basic original sticking.

HOW TO PRACTICE PARADIDDLEMANIA!

There are a few ways to practice *Paradiddlemania!*

1. **Practice each measure as its own variation.** At first, it might be helpful to practice each measure on its own. Repeat each measure as many times as needed before moving on. Be sure to practice leading with both hands if the pattern doesn't naturally switch hands on the repeat. Gradually reduce the number of repetitions until you…

2. **Practice each exercise as a continuous phrase.** Once you've mastered each measure as its own variation, practice playing through the numbered exercises without repeating measures to able be to execute the changes fluently.