

INTRODUCTION

The official 40 International Rudiments are a group of exercises designed to develop speed, control, endurance and coordination in each hand. While they go a long way in achieving their goal, they are somewhat limited in scope and depth. For instance, many drummers now include quintuplets and septuplets into their every day playing, yet not a single rudiment is encased in either of these two rhythmic groupings. Moreover, the official rudiments are always presented starting on the downbeat in duple or triplet fashion. But by presenting each rudiment in both forms wherever possible, and starting them at different points along the beat, the reader will find his or her control and development greatly enhanced.

I believe the time has now come for the official rudiments to be increased and updated. The extensive series of “new rudiments” herein will do just that – they are basic and necessary to the overall development of hand technique, and deserve to be recognized and adopted as actual rudiments by being titled “official” in a greatly expanded set of international rudiments.

The title of this book is somewhat of a misnomer since the sticking patterns, which I call “new rudiments,” are not new at all – in fact, many are quite common, often used by drummers, but without being thought of as rudiments. Whether or not you think of them as new rudiments, unofficial rudiments, extended rudiments, or simply hand exercises, they will each prove useful in helping to develop substantial skill in the area of hand technique.

Other books dealing with rudiments and hand technique include:

RUDIMENTS AROUND THE DRUMS
BLOOD SWEAT & RUDIMENTS
RUDIMENT ETUDES FOR SNARE DRUM
RUDIMENT DUETS
READING, RUDIMENTS & MARCHING CADENCES
READING, RUDIMENTS AND ROCK DRUMMING
STICKING PATTERNS
BASIC DRUM TECHNIQUE & BEYOND

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THE NEW SINGLE-STROKE ROLL RUDIMENTS

While the official measured double-stroke roll rudiments include the 5, 7, 9, 10, 11, 13, 15 and 17-stroke rolls, the official measured single-stroke rudiments are comprised of only the single-stroke four, and single-stroke seven.

The following group of new single-stroke roll rudiments is made up of the 3, 4, 5, 6, 7, 8 and 9-stroke rolls. The official four and seven single-stroke rolls are included because they are now presented at different starting points along the beat.

Some of the new rudiments are notated with two stickings underneath their noteheads. Play each sticking separately, and not from one sticking directly onto the other.

IMPORTANT: Throughout the book, brackets will be seen under some of the sticking patterns. This is done to make the sticking of the new rudiments clearer as they appear at different starting points along the beat.

THE NEW SINGLE-STROKE THREE (THREE-STROKE RUFF)

In a sense, the Single-Stroke Three is the shortest possible single-stroke roll. All longer measured single-stroke rolls could be thought of simply as multiples of the Single-Stroke Three.

STARTING AT DIFFERENT POINTS ALONG THE BEAT WITH SIXTEENTH NOTE & EIGHTH NOTE TRIPLET

The image shows four examples of single-stroke three variations. Each example is labeled with a number (1, 2, 3, or 4) above the staff. The first three examples are in 2/4 time, while the fourth is in 4/4 time. The first example starts on the first sixteenth note of the first beat. The second example starts on the third sixteenth note of the first beat. The third example starts on the first sixteenth note of the second beat. The fourth example starts on the first eighth note of the second beat. Each example includes a corresponding hand pattern below the staff: R L R L for the first three examples, and L R L for the fourth example. The music consists of a series of sixteenth notes followed by a sixteenth note rest, then another series of sixteenth notes followed by a sixteenth note rest, and so on.

SIXTEENTH NOTES COMBINED WITHIN AN EIGHTH NOTE TRIPLET

The image shows two examples of sixteenth notes combined within an eighth note triplet. Both examples are in 4/4 time. The first example starts on the first sixteenth note of the first beat. The second example starts on the third sixteenth note of the first beat. Both examples include a corresponding hand pattern below the staff: R L R L for the first example, and R L R L R L for the second example. The music consists of a series of sixteenth notes grouped into triplets, with each triplet underlined and enclosed in brackets. The first example has four triplets, and the second example has five triplets.

THE NEW SINGLE-STROKE THREE PLUS ONE

The image shows two examples of single-stroke three plus one. Both examples are in 3/4 time. The first example starts on the first sixteenth note of the first beat. The second example starts on the third sixteenth note of the first beat. Both examples include a corresponding hand pattern below the staff: R L R L R L for the first example, and R L R L R L for the second example. The music consists of a series of sixteenth notes, with the last note of each group marked with a greater than sign (>) indicating it is accented.

WITHIN A TRIPLET

The image shows two examples of single-stroke three plus one within a triplet. Both examples are in 2/4 time. The first example starts on the first sixteenth note of the first beat. The second example starts on the third sixteenth note of the first beat. Both examples include a corresponding hand pattern below the staff: R L R L R L for the first example, and R L R L R L for the second example. The music consists of a series of sixteenth notes, with the last note of each group marked with a greater than sign (>) indicating it is accented. The groups are bracketed and labeled with a '3' above them.

COMBINATIONS

The image shows four examples of combinations of single-stroke three plus one patterns. The first two examples are in 3/4 time, and the last two are in 4/4 time. The first example starts on the first sixteenth note of the first beat. The second example starts on the third sixteenth note of the first beat. The third example starts on the first sixteenth note of the second beat. The fourth example starts on the third sixteenth note of the second beat. Each example includes a corresponding hand pattern below the staff: R L R L R L for the first two examples, and R L R L R L for the last two examples. The music consists of a series of sixteenth notes, with the last note of each group marked with a greater than sign (>) indicating it is accented. The groups are bracketed and labeled with a '3' above them.

THE NEW SINGLE-STROKE FOUR (FOUR-STROKE RUFF)

STARTING AT DIFFERENT POINTS ALONG THE BEAT
WITH SIXTEENTH NOTES & EIGHTH NOTE TRIPLETS

1: $\frac{2}{4}$ R L R L 2: $\frac{2}{4}$ L R L R 3: $\frac{2}{4}$ R L R L 4: $\frac{2}{4}$ L R L R

5: $\frac{3}{4}$ R L R L L R L R 6: $\frac{3}{4}$ L R L R R L R L R L

7: $\frac{3}{4}$ *R L R L L R L R L R L 8: $\frac{4}{4}$ R L R L L R L R R L R L 9: $\frac{5}{4}$ R L R L L R L R L R L R

* Brackets underneath the rudiment are used to help you recognize the single-stroke four at different points along the beat.

WITH SIXTEENTH TRIPLETS

FROM THE DOWNBEAT

1: $\frac{2}{4}$ R L R L R L R L 2: $\frac{2}{4}$ R L R L R L R L

FROM THE UPBEAT

1: $\frac{2}{4}$ R L R L R L R L 2: $\frac{2}{4}$ R L R L R L R L

WITHIN EIGHTH NOTE TRIPLETS

1: $\frac{2}{4}$ R L R L R L R L R L R L 2: $\frac{2}{4}$ R L R L R L R L R L R L

1: $\frac{2}{4}$ R L R L R L R L R L R L 2: $\frac{2}{4}$ R L R L R L R L R L R L

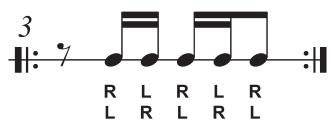
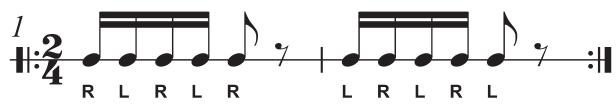
COMBINATIONS

1: $\frac{2}{4}$ R L R L R L R L | :| R L R L R L R L R L R L | :|

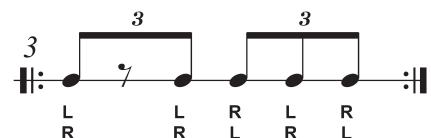
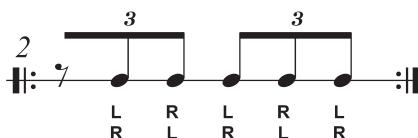
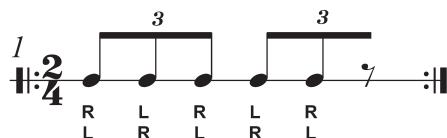
2: $\frac{2}{4}$ R L R L R L R L | :| R L R L R L R L R L R L | :|

THE NEW SINGLE-STROKE FIVE

STARTING AT DIFFERENT POINTS ALONG THE BEAT
WITH SIXTEENTH NOTES



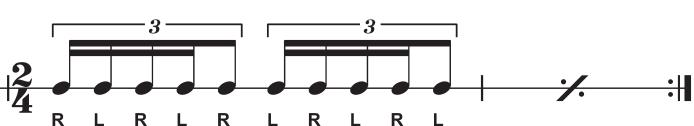
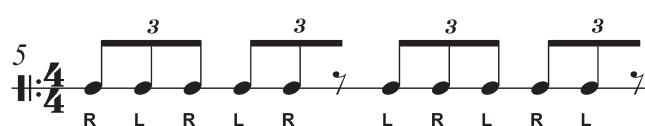
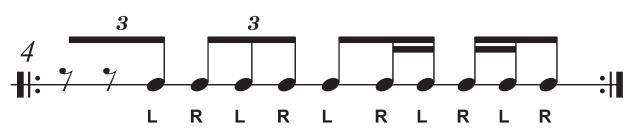
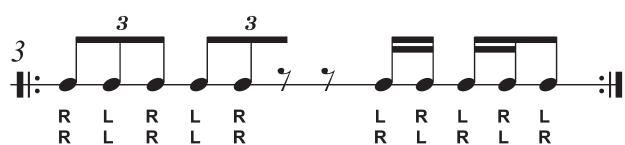
WITH EIGHTH NOTE TRIPLETS



WITH SIXTEENTH NOTES WITHIN EIGHTH NOTE TRIPLETS



COMBINATIONS



REMEMBER: When there are two stickings underneath the noteheads play each sticking separately, and not from one directly into the other.