

SINGLE PARADIDDLES WITH ACCENTS

FORM A



FORM B



FORM C

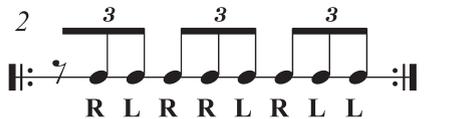
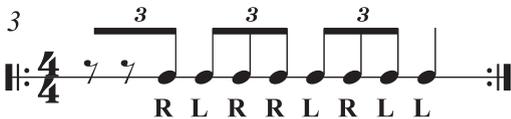


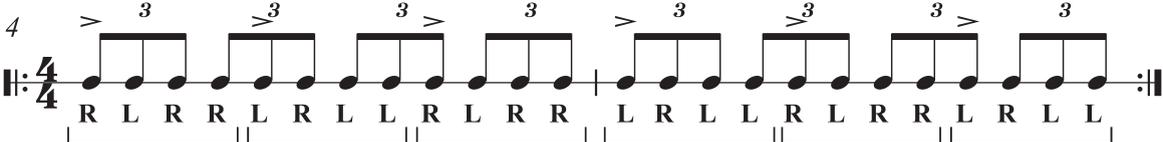
FORM D



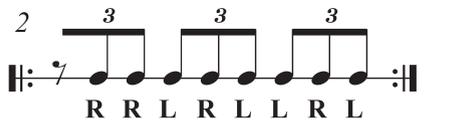
SINGLE PARADIDDLES PLAYED AS EIGHTH TRIPLETS STARTING AT DIFFERENT POINTS ALONG THE BEAT

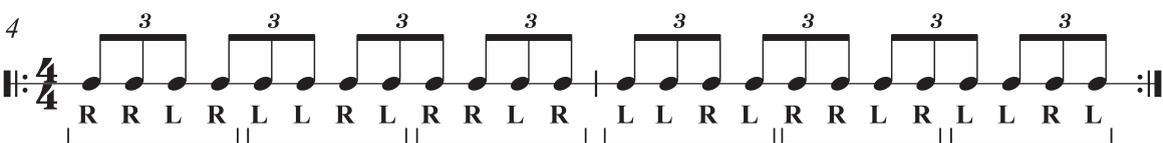
FORM A

1  2  3 

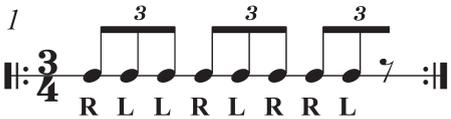
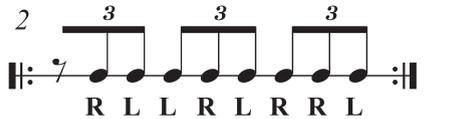
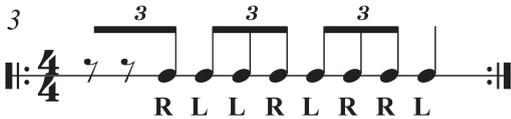
4 

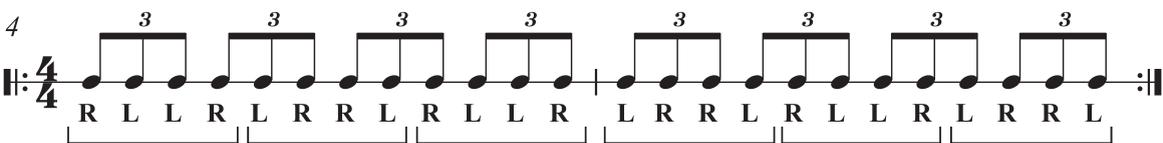
FORM B

1  2  3 

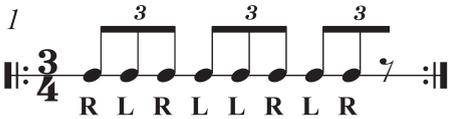
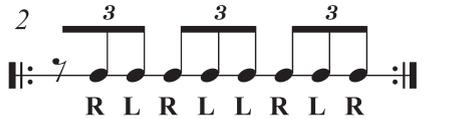
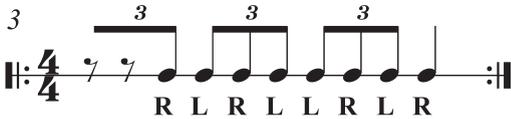
4 

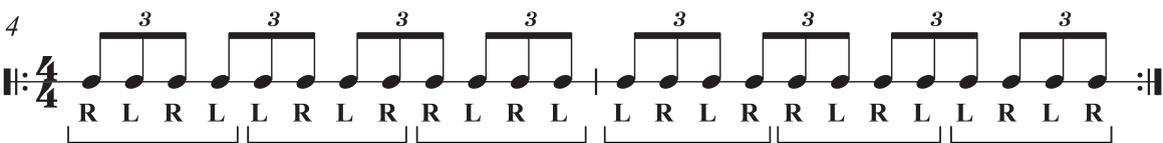
FORM C

1  2  3 

4 

FORM D

1  2  3 

4 

NOTE: Brackets are used to help make clear where exactly each group of single paradiddles begins and ends.

DOUBLE PARADIDDLES

Six forms of the double paradiddle, played as sixteenth notes:

FORM A



FORM B



FORM C



FORM D



FORM E



FORM F



Six forms of the double paradiddle, played as sixteenth note triplets:

FORM A



FORM B



FORM C



FORM D



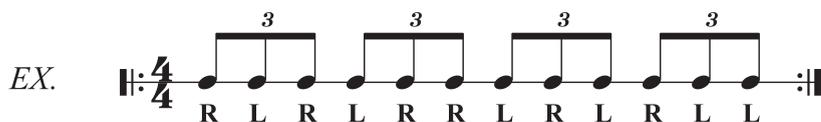
FORM E



FORM F



IMPORTANT: Each form can also be played as eighth note triplets as opposed to sixteenth note triplets, depending on the tempo:



This example shows only Form A.

PART FOUR

PARADIDDLE-DIDDLES

There are two distinct differences between the paradiddle-diddle and the previous paradiddles. First, as the name indicates, the paradiddle-diddle has just one set of pa-ras but two sets of did-dles. As you've seen, the three previous types of paradiddles each contained just one did-dle. Second, the single, double and triple paradiddle each reverse themselves with the lead hand. When replayed, the paradiddle-diddle remains with the same lead hand.

There are six forms with a right hand lead and six forms with a left hand lead:

PLAYED AS SIXTEENTH NOTES RIGHT HAND LEAD

<p>1</p> <p>FORM A</p> <p>R L R R L L</p>	<p>2</p> <p>FORM B</p> <p>R R L L R L</p>	<p>3</p> <p>FORM C</p> <p>R L L R R L</p>
<p>4</p> <p>FORM D</p> <p>R L L R L R</p>	<p>5</p> <p>FORM E</p> <p>R L R L L R</p>	<p>6</p> <p>FORM F</p> <p>R R L R L L</p>

LEFT HAND LEAD

<p>1</p> <p>FORM A</p> <p>L R L L R R</p>	<p>2</p> <p>FORM B</p> <p>L L R R L R</p>	<p>3</p> <p>FORM C</p> <p>L R R L L R</p>
<p>4</p> <p>FORM D</p> <p>L R R L R L</p>	<p>5</p> <p>FORM E</p> <p>L R L R R L</p>	<p>6</p> <p>FORM F</p> <p>L L R L R R</p>

COMBINING THE DIDDLEPA-DIDDLEPA IN DIFFERENT RHYTHMIC PATTERNS

1 2

3

1 2

3

1 2

3

1

2

3