

INTRODUCTION



“The Paradiddle book vol.1”

This hybrid product, which contains video lessons, interactive practice videos, and more than 5000 exercises, is a combination of accents and 16th notes. Non accented notes can also be used as the accented notes, which will give you twice as many combinations and exercises.

IMPORTANT!

Practice all interactive technique videos before you start the exercises with this workbook. Once you start practicing from the videos, make sure to watch my hands (NOT the sticks). DO NOT watch your own hands, as it will give you the wrong point of view. Also use mirrors in front of you and on the side for the right perspective of movements.

It is very important to record videos of yourself playing every time you practice so that you can compare your motions with the motions from the book video. Also, use the “It’s Your Move” book by drumming educator Dom Famularo along with “Stick Control” by George Lawrence Stone (as well as other classic drum books) to develop better understanding of drum techniques.

The workbook starts with hands and feet independence exercises, which are based on playing different kinds of paradiddles. There are endless variations using paradiddle combinations between the hands and feet for developing independence. Start with the bass drum as single strokes RLRL/ LRLR playing quarter notes. Then use double strokes RRL/ LLR on the bass drum, and finally paradiddles with the bass drum.

The single paradiddle hand section can be used for endless variations of practice concepts. You can also watch the “Behind the Page” series of videos at the D’addario Education Collective YouTube Channel to see some examples using classic drum books to expand your practice experience.

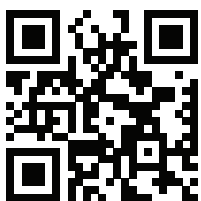
Once you open single paradiddle section of the book you will see that there are no specific stickings added for the each exercise. This is because it is the author’s opinion that exercises made this way will create the opportunity to develop more freedom and creativity in the practice process.

Because the main goal is understanding the paradiddle concept, we need to practice the entire book with the sticking provided. This is the best way to start practicing this book.

Also, the best way to use this book is to use your dominant hand for the accented notes, and your weaker hand for the non accented notes.

Inspiration to create the exercises for this book came from recording studio work experience. These exercises were made especially to develop subdivision control, as well as an independent, separate feel of the bass drum.

Once you start playing the main exercises (paradiddles played with hands and accents from the book played by feet), please make sure that your hands and feet feel separate. Try to find the right practice tempo (not too slow and not too fast), because at slow tempos your brain “attaches” the feet to the particular hand, and it will be impossible to use it separately. It is much better to start with a slightly faster tempo. With the paradiddle “ostinatos”, try to “attach” your bass drum feel to the time (not to the paradiddle).



Practicing this way will allow you to feel more freedom sooner rather than later.

It’s very important to also practice “Advanced Techniques for the Modern Drummer” by Jim Chapin, as well as other books that develop fundamentals of movements and independence, a vital element for the modern drummer.

With deepest respect to the world’s drumming and percussionist community.

**PARADIDDLES
HANDS AND FEET**

PART 1

PARADIDDLES HANDS AND FEET

> R L R R > L R L L > R L R R > L R L L > R L R R > L R L L > R L R R > L R L L

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

> R L R R > L R L L > R L R R > L R L L > R L L R > L R R L > R L L R > L R R L

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

> R L L R > L R R L > R L L R > L R R L > R L L R > L R R L > R L L R > L R R L

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

> R R L R > L L R L > R R L R > L L R L > R R L R > L L R L > R R L R > L L R L

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

> R R L R > L L R L > R R L R > L L R L

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

**SINGLE
PARADIDDLE**

PART 2

SINGLE PARADIDDLE

RLRR LRLR RLLR LRRL RRLR LLRL

PLAYED BY HANDS

ACCENTS PLAYED USING BASS DRUM

The musical score is written in 2/4 time and consists of 12 staves of rhythmic notation. Each staff begins with a double bar line and a 2/4 time signature. The notation is a sequence of eighth notes, with accents (marked with a > symbol) placed over specific notes. The pattern of accents corresponds to the RLRR LRLR RLLR LRRL RRLR LLRL sequence mentioned in the title. The score is divided into measures by vertical bar lines, and each staff ends with a double bar line. The staves are numbered 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45, indicating the starting measure number for each line.

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101