

# Foreword

This book is divided into two separate and distinct sections. **Part One, A New Look At Old Rudiments**, presents a unique approach to practicing and developing traditional rudiments along with variations. **Part Two, Extended Rudiments**, brings a totally different concept to what is usually thought of as a rudiment. An in-depth explanation of **Part Two** is given on page 34.

During the first year of studying drums my teacher introduced me to the 26 traditional rudiments. I was told to play each one slowly at first, then gradually increase the speed until I couldn't play it any faster, much like an old steam train pulling out of a station, moving slowly at first, then picking up steam until it reaches maximum speed. I was then told to gradually get slower, as though the train was arriving at a station and coming to a full stop. I suspect that many, if not most, drummers honed their rudimental skills in a similar "open, closed, open" fashion. Over time, however, I decided that trying to develop rudiments in this "free time" format, without a more exact framework, was a bit too haphazard. After giving it a great deal of thought I developed a tightly structured approach to practicing most hand exercises which brought me (and later my students) much greater control over the execution of rudiments. The fundamental key to my approach is what I choose to call, for want of a better name, "**Rhythmic Modulation.**" This fancy term signifies nothing more than the direct movement from one gradation of rhythm to another, while the basic tempo remains constant. By practicing rudiments, or any hand exercise, using my system of rhythmic modulation, you will gain significant control over various sticking patterns, as well as greater control for playing different rhythms within the same beat or tempo.

## Ex: 1 RHYTHMIC MODULATION WITH THE LONG SINGLE-STROKE ROLL

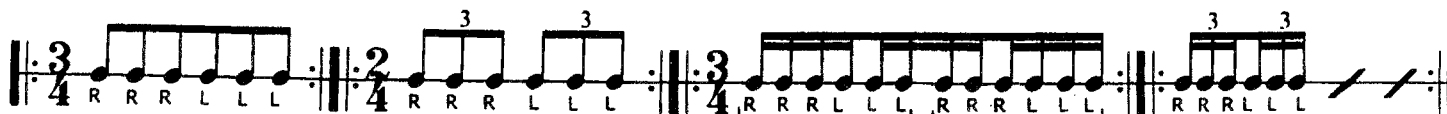


The example above illustrates the format for the rhythmic modulation of each rudiment in **PART ONE**. The sticking pattern begins with 8<sup>th</sup> notes, then moves directly to 8<sup>th</sup> triplets, 16<sup>th</sup> notes, and finally to 16<sup>th</sup> triplets. Remember, the basic beat (tempo) must remain constant — only the rhythm changes in each measure.

**IMPORTANT:** Repeat each measure over and over (rather than just once) before moving directly to the next measure **without stopping**.

**NOTE:** The sticking pattern associated with each rudiment sometimes makes it necessary to use different time signatures, but the basic format for the rhythmic modulation always remains the same: 8<sup>th</sup> notes into 8<sup>th</sup> triplets, 16<sup>th</sup> notes, then finally 16<sup>th</sup> triplets. The following is an example requiring the changing of time signatures.

## Ex: 2 THE LONG TRIPLE-STROKE ROLL



Brackets underneath the sticking in the third measure are used to help you recognize the groups of three notes on each hand with 16<sup>th</sup> notes in 3/4 time. The two slashes (//) at the end of the fourth measure simply mean to repeat the rhythm of the previous beat two times.

It is essential that you begin slowly. If you start playing the first measure of 8<sup>th</sup> notes too quickly, by the time you reach the 16<sup>th</sup> triplets you'll find it impossible to execute the sticking with the necessary speed. In order to avoid this pitfall try playing the 16<sup>th</sup> triplets first, as fast as possible, just to give yourself a "time check." Once you recognize the speed at which you're capable of playing the 16<sup>th</sup> triplets, you can then start with the first measure of 8<sup>th</sup> notes and work your way through the four levels of rhythmic modulation for each rudiment without stopping.

**IMPORTANT:** After playing the final measure of 16<sup>th</sup> triplets, instead of repeating back to the first measure of 8<sup>th</sup> notes, try playing the entire exercise backwards. In other words play the measures frontwards then backwards as follows:

**8<sup>th</sup> notes, 8<sup>th</sup> triplets, 16<sup>th</sup> notes, 16<sup>th</sup> triplets,  
16<sup>th</sup> notes, 8<sup>th</sup> triplets, 8<sup>th</sup> notes.**

This book is for all drummers, but at first glance **PART ONE** may seem far too difficult for beginning students. However, the initial presentation of each rudiment starts with a measure of 8<sup>th</sup> notes, which is appropriate for drummers first starting out. A beginner would simply isolate the first measure, and practice the rudiment over and over with only 8<sup>th</sup> notes until he or she learns how to play 8<sup>th</sup> triplets. They can then progress to practicing the rudiment with only 8<sup>th</sup>-notes and 8<sup>th</sup> triplets, doing the same as they learn each new rhythm used in the rhythmic modulation of the rudiments.

## TABLE OF CONTENTS

	<b>PAGES</b>
<b>TEN STEPS FOR PRACTICING RUDIMENTS WITH RHYTHMIC MODULATION.....</b>	<b>4</b>
<b>PART ONE: A NEW LOOK AT OLD RUDIMENTS WITH RHYTHMIC MODULATION.....</b>	<b>5-31</b>
<b>40 INTERNATIONAL RUDIMENTS.....</b>	<b>32-33</b>
<b>PART TWO: EXTENDED RUDIMENTS.....</b>	<b>34-40</b>
<b>SELECTED RUDIMENTS DIVIDED BETWEEN SNARE AND BASS (WITH BOTH HANDS TOGETHER ON SNARE).....</b>	<b>41-49</b>
<b>SELECTED RUDIMENTS DIVIDED BETWEEN SNARE AND BASS (FOR ROCK DRUMMING).....</b>	<b>50-55</b>
<b>SELECTED RUDIMENTS DIVIDED BETWEEN SNARE AND BASS (FOR JAZZ DRUMMING).....</b>	<b>56-59</b>
<b>SPECIAL RUDIMENT — SPLITTING THE DOUBLE-STROKE.....</b>	<b>60</b>

## 5-STROKE OPEN ROLLS (DOUBLES) WITH A RIGHT-HAND LEAD

**Remember:** If there's a slash across the stem of a note play it as a double-stroke and double the rhythm (as shown in the KEY on the previous page).

1.

2.

## 5-STROKE OPEN ROLLS WITH A LEFT-HAND LEAD

1.

2.

## 5-STROKE OPEN ROLLS WITH A RIGHT-HAND AND LEFT-HAND LEAD

1.

2.

Brackets are used underneath the letters in the third measure of each line simply to clarify the two sticking groups within 16<sup>th</sup> notes.

## CLOSED 5-STROKE ROLLS

Rolls are usually notated in a closed form, and the closed 5-stroke roll is usually indicated as follows:


# 7-STROKE OPEN ROLLS (DOUBLES) WITH A RIGHT AND LEFT-HAND LEAD


The closed 7-stroke roll is usually notated as follows:

# 9-STROKE OPEN ROLLS (DOUBLES) WITH A RIGHT AND LEFT-HAND LEAD

The closed 9-stroke roll is usually notated as follows:

# 11-STROKE OPEN ROLLS (DOUBLES) WITH A RIGHT AND LEFT-HAND LEAD

1. 

2. 

The closed 11-stroke roll is usually notated as follows:

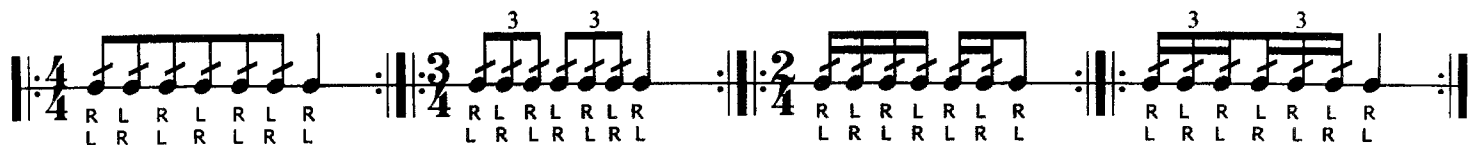
From the Downbeat



From the Upbeat

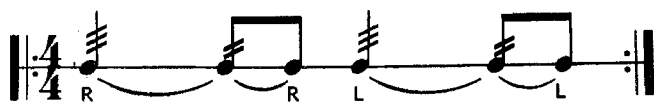


# 13-STROKE OPEN ROLLS (DOUBLES)



The closed 13-stroke roll is usually notated as follows:

From the Downbeat

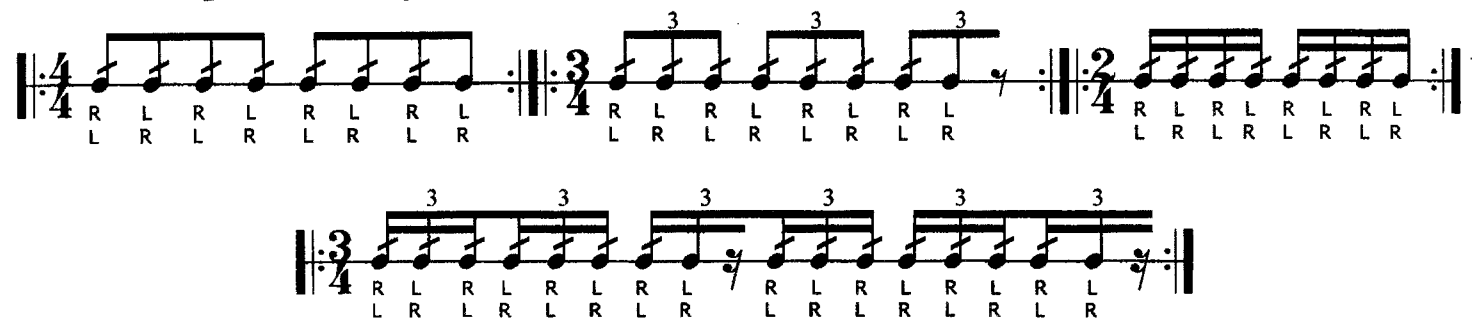


From the Upbeat



# 15-STROKE OPEN ROLLS (DOUBLES)

The following two lines represent one continual exercise with rhythmic modulation.



The closed 15-stroke roll is usually notated as follows:

From the Downbeat



From the count of "E"



# FLAM RUDIMENTS

## FLAMS

Musical notation for Flams in 2/4 time. The first line contains three measures: the first measure has notes R, L, R, L; the second measure has a triplet of R, L, R; the third measure has a triplet of L, R, L. The second line contains one measure with a triplet of R, L, R, L.

## FLAM ACCENT

Musical notation for Flam Accent in 3/4 and 4/4 time. The first line starts in 3/4 with notes R, L, R, L, R, L, followed by a measure rest, then changes to 4/4 with notes R, L, R, L, R, L, and the word *Bis*. The second line starts in 3/4 with notes R, L, R, L, R, L, followed by a measure rest, then changes to 4/4 with notes R, L, R, L, R, L.

## FLAM TAP

Musical notation for Flam Tap in 4/4 time. The first line starts with notes R, R, L, L, followed by the word *Bis*, then a triplet of R, R, L, a triplet of L, L, R, a triplet of R, R, L, and a triplet of L, L, R. The second line starts with notes R, R, L, L, followed by a measure rest, then a triplet of R, R, L, a triplet of L, L, R, a triplet of R, R, L, and a triplet of L, L, R, followed by the word *Bis*.

## FLAM PARADIDDLE (FLAMADIDDLE)

Musical notation for Flam Paradiddle (Flamadiddle) in 4/4 time. The first line starts with notes R, L, R, R, L, R, L, L, followed by a measure rest, then a triplet of R, L, R, R, a triplet of L, R, L, L, a triplet of R, L, R, R, a triplet of L, R, L, L, a triplet of R, L, R, R, and a triplet of L, R, L, L. The second line starts with notes R, L, R, R, L, R, L, L, followed by the word *Bis*, then a triplet of R, L, R, R, a triplet of L, R, L, L, a triplet of R, L, R, R, a triplet of L, R, L, L, a triplet of R, L, R, R, and a triplet of L, R, L, L.