CONTENTS PAGE

Introduction

What Is This Book About?

What Can I Gain From Learning These Stickings?

The Paradiddle? What Is It?

What Can It Add To My Playing?

The Basic Paradiddle

Longer Theme And Inversion Sticking Patterns

Other Sticking Patterns Used In This Book

16th Patterns in 4/4

16th Patterns in 6/8

16th Patterns in 5/4

16th Patterns in 7/4

Author Biography

Publisher's Catalogue

SYMMETRICAL STICKINGS

WHAT IS THIS BOOK ABOUT?

This book is part one of a three part series looking at sticking patterns applied to the snare drum, drum set and congas.

The content of the series focuses on sticking patterns derived from the symmetrical concept of the paradiddle, where the second half of the sticking is the exact opposite of the first half.

WHAT CAN I GAIN FROM LEARNING THESE STICKING PATTERNS?

A question I've heard so many times from students is "What's the point in getting paradiddle type rudiments together? I really can't see a way of using them in everyday playing." It's amazing how quickly they come around when you begin to show them some of the possible applications across any style of music.

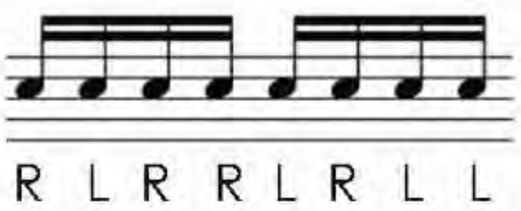
Whether you're developing a funk groove, playing a four bar Jazz break or hitting a 'Keith Moon' rock solo, these styles of rudiments are indispensable. Drummers as varied as Steve Gadd, Elvin Jones and Keith Moon have all made great use of them.

THE PARADIDDLE, WHAT IS IT?

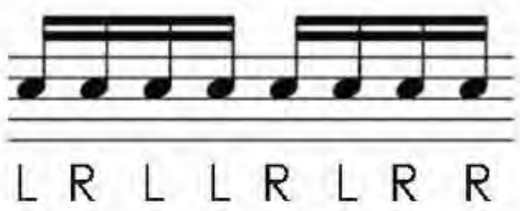
The Paradiddle is basically a sticking pattern, with the second half the exact opposite of the first half.

Note: All left hand players will need to reverse all stickings:

Right Handed Players



Left Handed Players



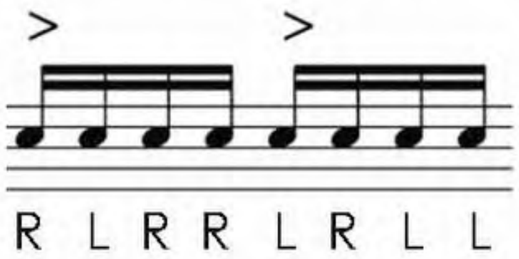
WHAT CAN IT ADD TO MY PLAYING?

Using stickings such as these can lead in many different directions; creating interesting accent patterns/articulating patterns on a number of drums that would be impossible with singles strokes/giving a good workout to both hands equally/creating complex sounding patterns between Hi Hat and Snare or lyrical patterns using Snare and Toms. The applications are endless.

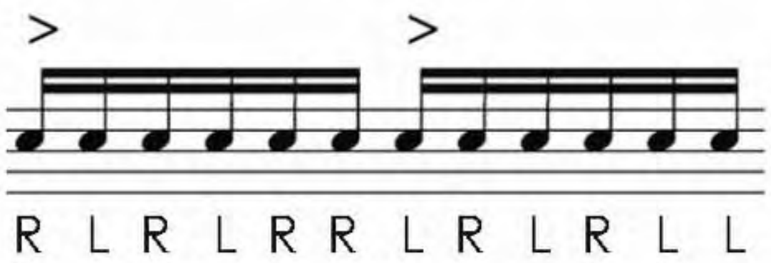
THE BASIC PARADIDDLE

Here we have some of the basic paradiddles with accents.

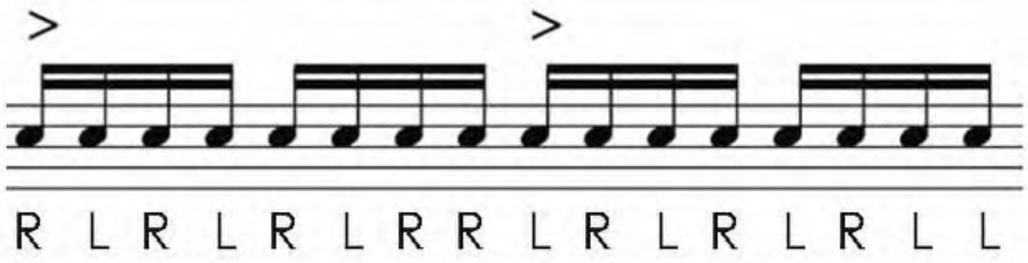
SINGLE PARADIDDLE



DOUBLE PARADIDDLE



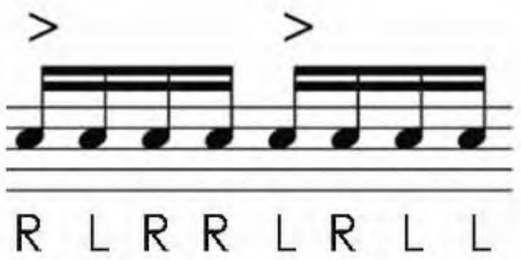
TRIPLE PARADIDDLE



THE BASIC PARADIDDLE STARTING IN DIFFERENT PLACES

Here we have the basic paradiddles with accents, starting from a different note in the paradiddle each time.

1)



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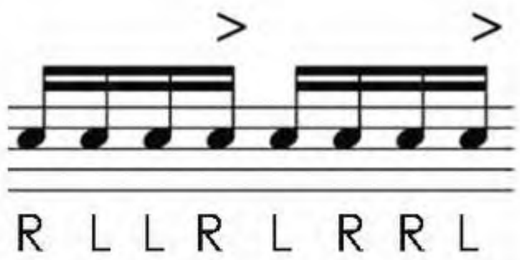

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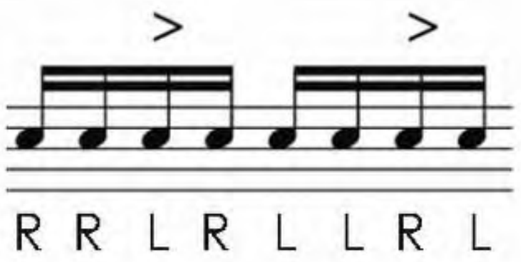

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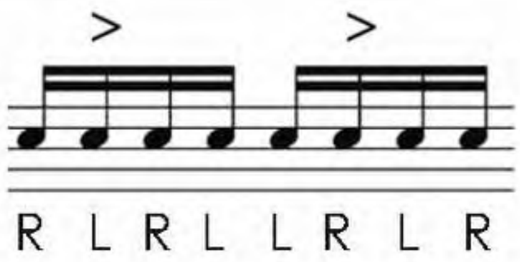
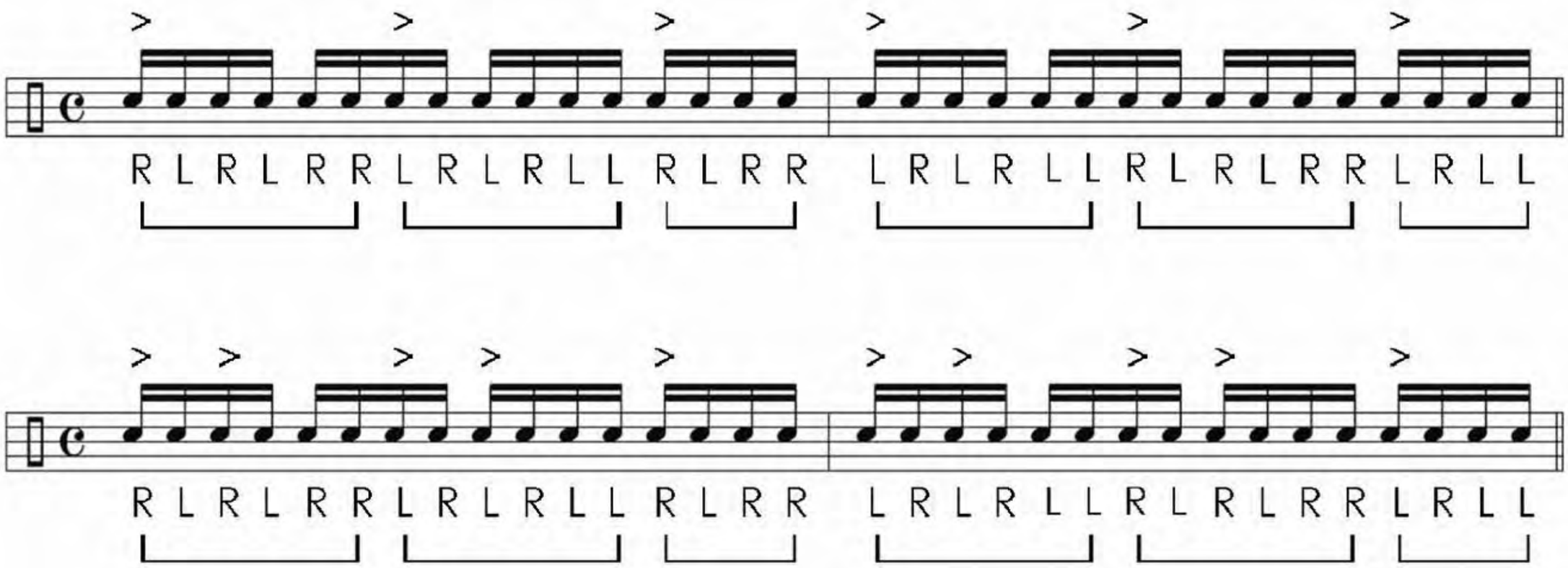
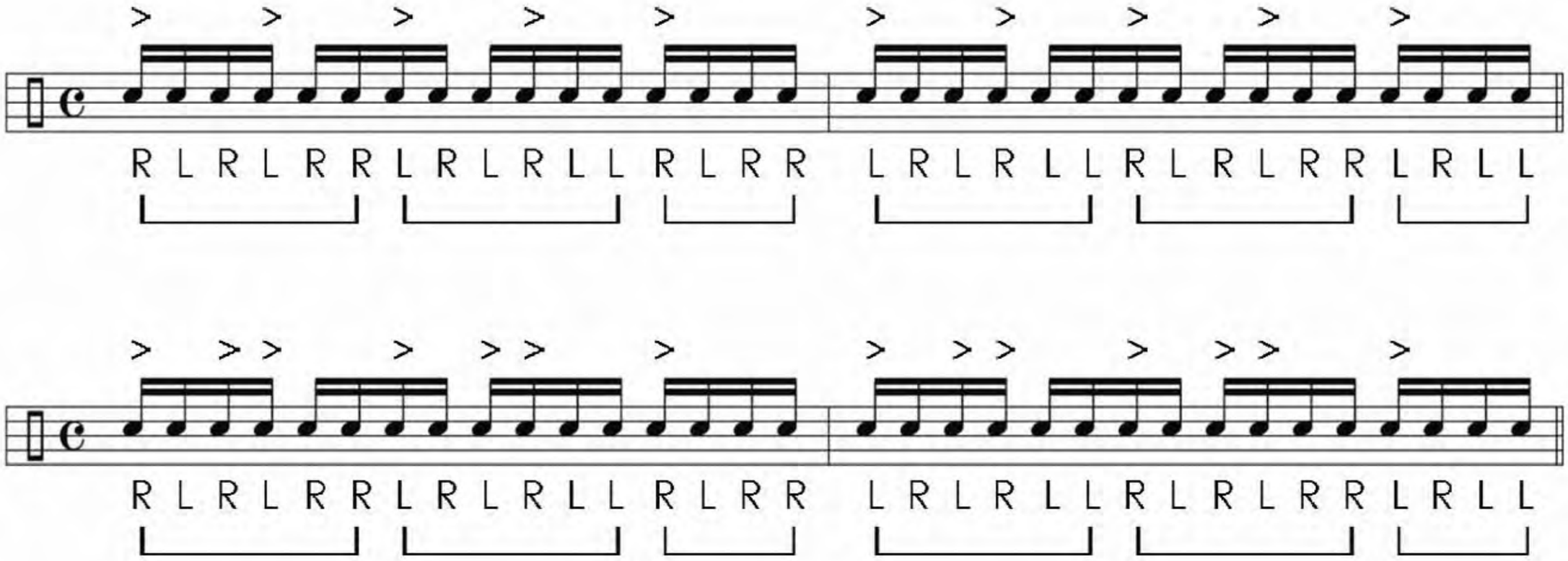
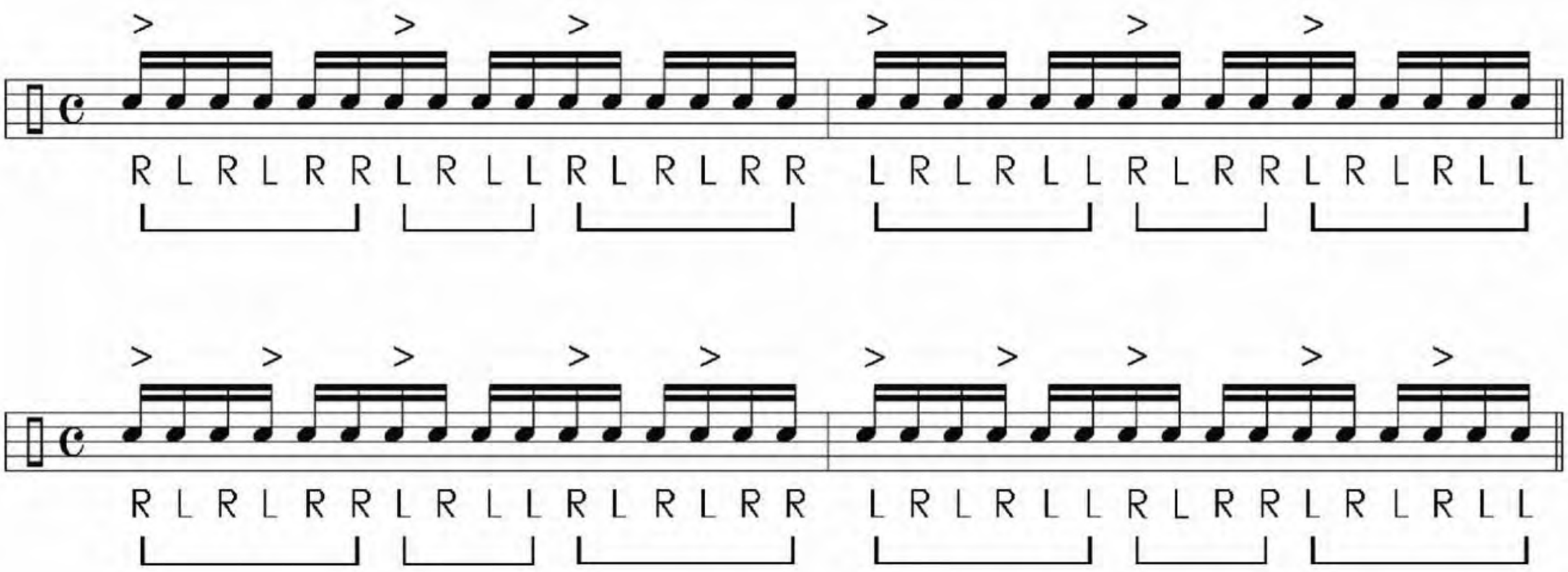
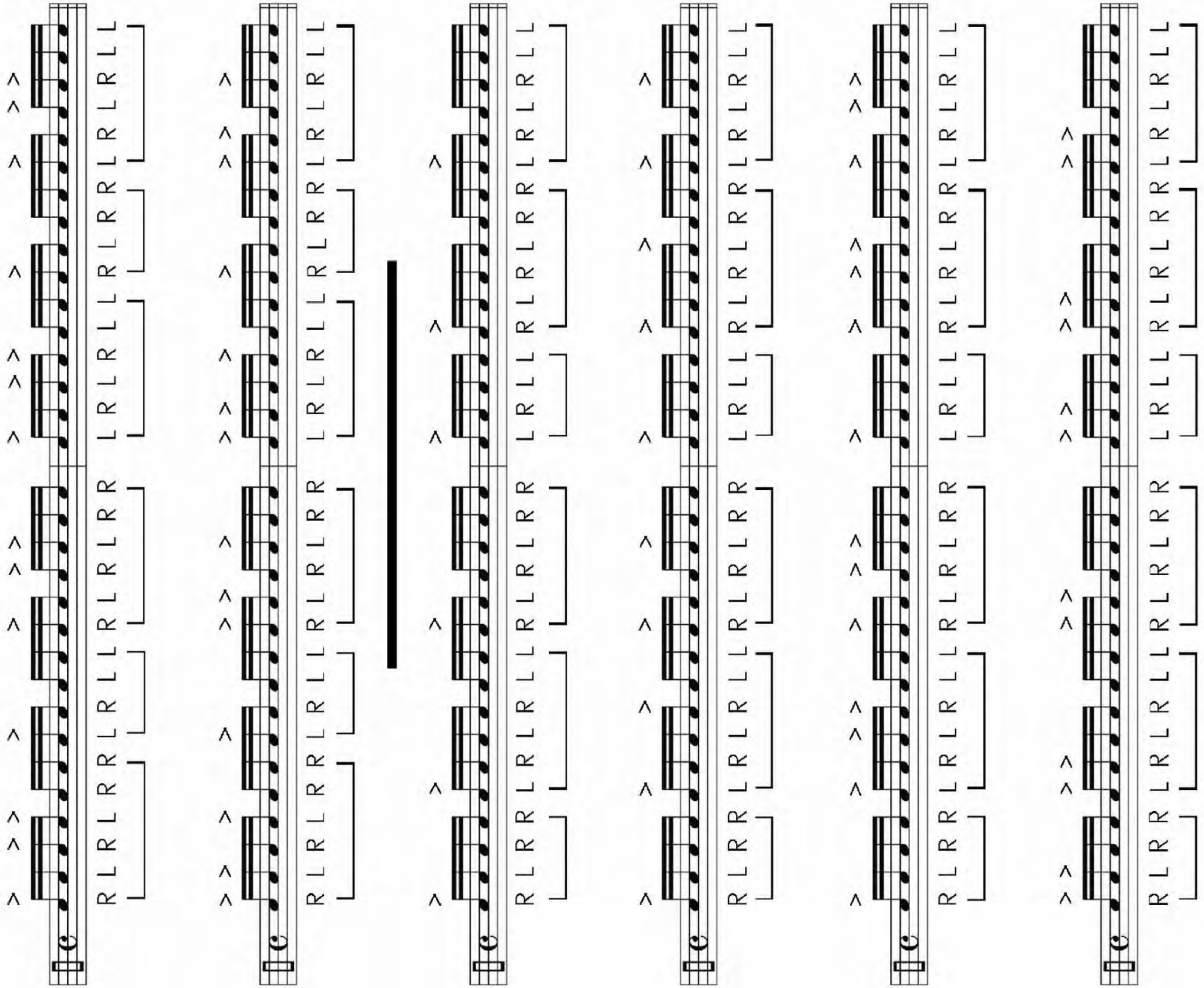


16th PATTERNS IN 4/4







16TH PATTERNS IN 4/4