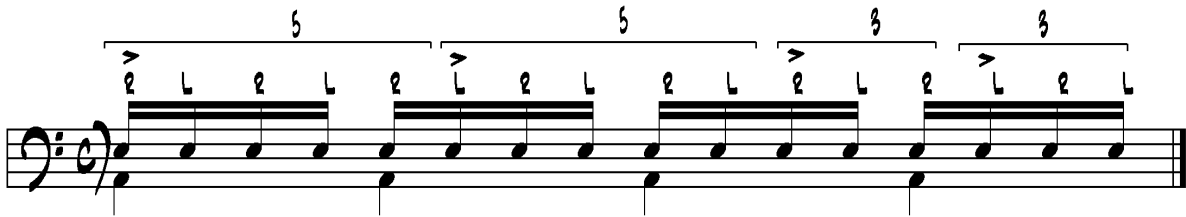


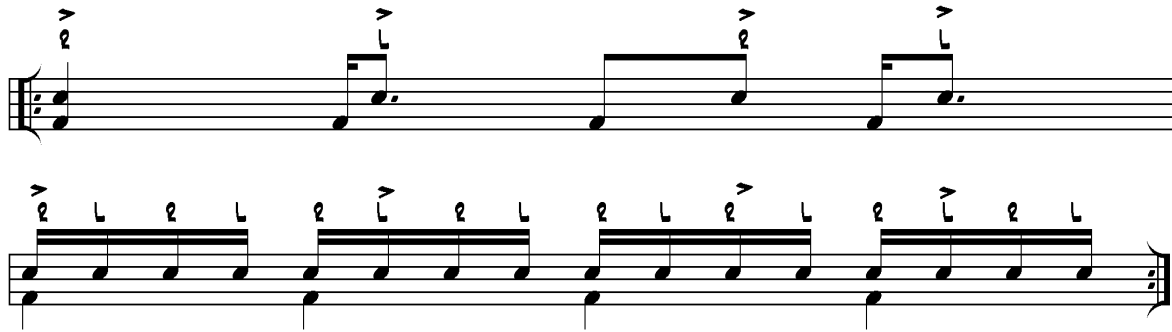
Snare Drum Subdivision Exercise

Basic Pattern

Here is the basic pattern that is the backbone of all the exercises to come. It is sixteenth notes divided into 5+5+3+3. It's essential to have this one down before moving on.



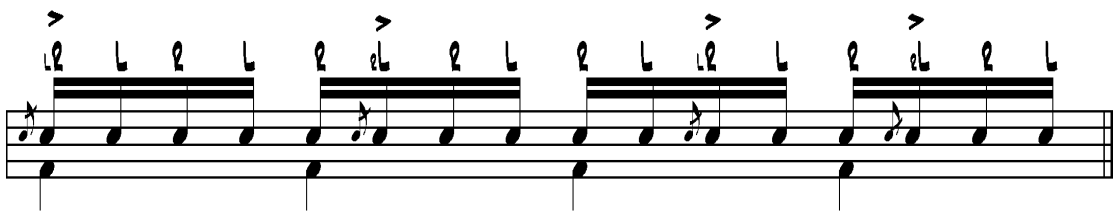
A good exercise to reinforce the pattern is to move between the accents and the full 16th note pattern, while maintaining the pulse.



Flams

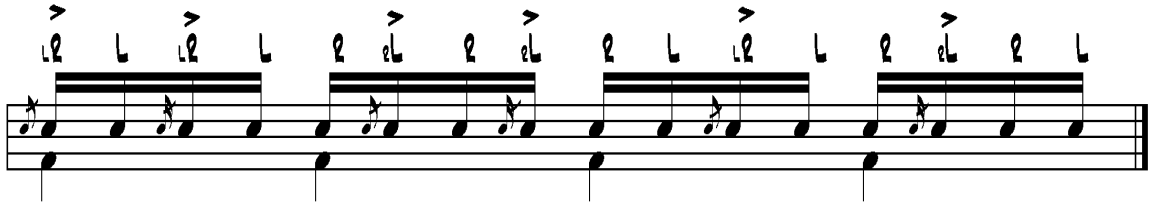
We'll begin by adding flams to the original pattern. Remember flams are additional strokes and do not change the sticking of the original sticking. The flam exercise on the groupings of 3 is a "flam accent"

Flam Exercise no. 1



Flam Exercise no. 2

Add two flams to the groups of 5



Flam Tap Exercise no. 1

By changing the flam accents to flam taps we now alternate lead hands from bar to bar.

Musical notation for Flam Tap Exercise no. 1. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The rhythm is 4/4. The notation shows four bars. In each bar, the lead hand (treble or bass) has a flam tap (an eighth note with an accent (>) above it followed by an eighth rest), and the other hand has a group of five eighth notes. The lead hand alternates between the treble and bass staves from bar to bar. The notes are beamed together in groups of five.

Flam Tap Exercise no. 2

Now add the two flams to the groupings of 5's. Along with the flam taps it's a real workout

Musical notation for Flam Tap Exercise no. 2. It consists of two staves. The top staff has a bass clef and the bottom staff has a treble clef. The key signature is one flat. The rhythm is 4/4. The notation shows four bars. In each bar, the lead hand (bass or treble) has a flam tap (an eighth note with an accent (>) above it followed by an eighth rest), and the other hand has a group of five eighth notes. The lead hand alternates between the bass and treble staves from bar to bar. The notes are beamed together in groups of five.

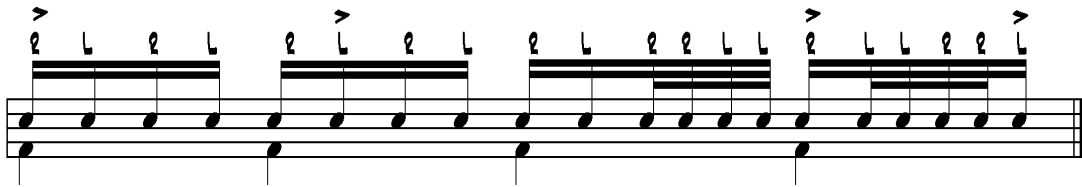
Double Strokes

Moving on to double strokes, starting with the five-stroke roll.
Keep in mind the original sticking. Use wrist action throughout, utilising rebounds at the appropriate points.

5-Stroke Roll no. 1

We will begin by using the 5 strokes on the groupings of 3's. Watch out for the change in accents. We are following the traditional method of finishing our rolls with an accent. This will apply to all the roll exercises.

Note: The second roll could be thought of as a 6-stroke roll, if you include the accent on the return to beat 1.



5-Stroke Roll no. 2

Now add the 5-stroke rolls to the groups of 5. Again watch out for the accents at the end of the rolls. Do not play accents on the unaccented beats.



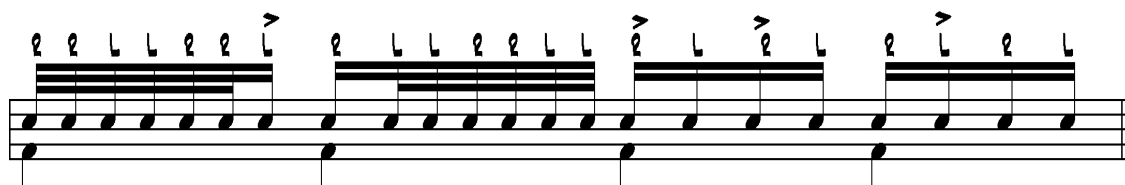
7-Stroke roll no. 1

We lengthen the roll to include doubles on the second grouping of 3, which including the accent on beat 1 gives us a 7-stroke roll.



7-Stroke Roll no. 2

Once again watch out for the accents at the end of the rolls, do not play accents on the unaccented beats.



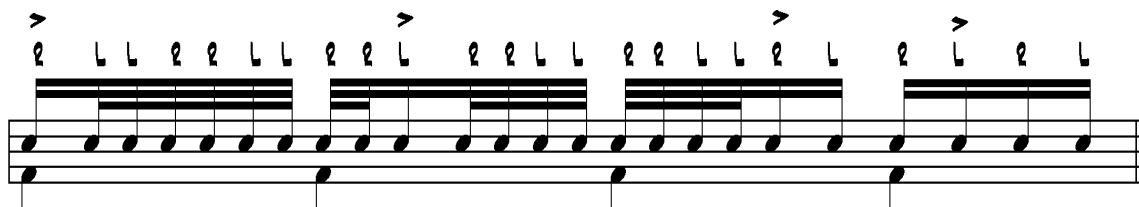
9-Stroke Roll No. 1

This is self-explanatory. However be aware the two groupings of 3 are now re-divided into a 2 and a 4. The doubles played on the group of 4.



9-Stroke Roll No. 2

This differs from our traditional 9-stroke roll in that it is played continuously, without the usual rest between each side. Remember to keep the wrist strokes constant, and watch out for the accents.



3 stroke Ruff no 2

For this one the usual 2 groups of 3 now become 3 groups of 2, with each bar alternating lead hands

Musical notation for '3 stroke Ruff no 2'. It consists of two staves of music. The first staff has four measures with rhythmic patterns: LLR, LRL, RL, and RL. The second staff has four measures with rhythmic patterns: RL, RL, RL, and RL. Each note has an accent (>) above it. The notation is in treble clef with a key signature of one flat.

Single drags

These fairly move along and you may need to reduce the tempo on the metronome to ensure accuracy.

Musical notation for 'Single drags'. It consists of two staves of music. The first staff has four measures with rhythmic patterns: RL, RL, RL, and RL. The second staff has four measures with rhythmic patterns: RL, RL, RL, and RL. Each note has an accent (>) above it. The notation is in treble clef with a key signature of one flat.

Drag Paradiddle no 1

Musical notation for 'Drag Paradiddle no 1'. It consists of two staves of music. The first staff has four measures with rhythmic patterns: RL, RL, RL, and RL. The second staff has four measures with rhythmic patterns: RL, RL, RL, and RL. Each note has an accent (>) above it. The notation is in treble clef with a key signature of one flat.

Paradiddles

Of course no rudimental study would be complete without the paradiddle. Beginning with the single, we double-time the groups of 3, playing them as 3 groups of 4, thus alternating the lead hand in each bar.

Single Paradiddle

Musical notation for the Single Paradiddle. It consists of two staves of music. The top staff begins with an accent (>) over the first note. The notation shows four groups of three notes each, with the lead hand alternating between the right and left hands in each bar. The bottom staff mirrors the top staff, starting with an accent over the first note of the first group.

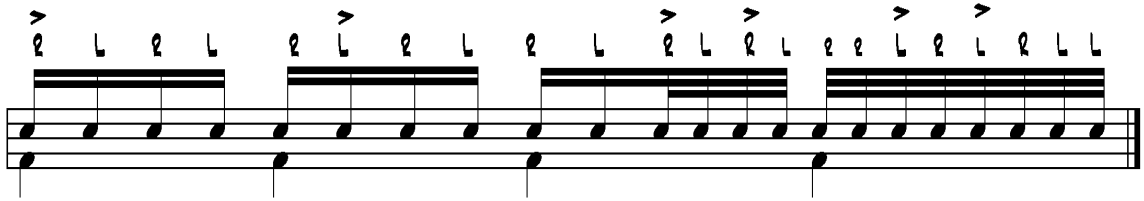
Double Paradiddle 1

We play the double paradiddle on the 2 groups 3, but playing it as a single group of 6 with just one accent.

Musical notation for Double Paradiddle 1. It consists of two staves of music. The top staff begins with an accent (>) over the first note. The notation shows four groups of six notes each, with the lead hand alternating between the right and left hands in each bar. The bottom staff mirrors the top staff, starting with an accent over the first note of the first group.

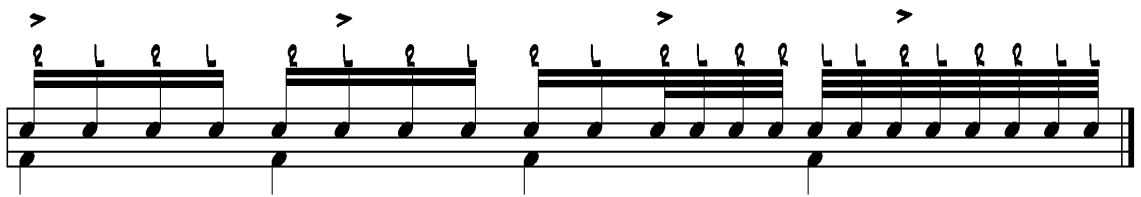
Double Paradiddle 2

Here the double paradiddles are played as 32nd notes using two accents, thus giving us 2 groups of 6 allowing us to play the complete double paradiddle in one bar.



Paradiddle-diddle

The paradiddle-diddle doesn't change lead hands, so we play it in the same direction twice in each bar.



Single Strokes

Single stroke exercises are often taken for granted, but I think they are one of the hardest rudiments. If you're a rightie then the left hand lead will be a challenge, and of course vice versa if you're a leftie.

Single stroke Exercise

