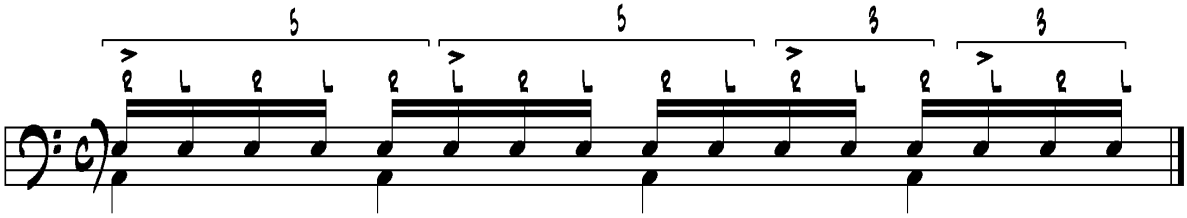
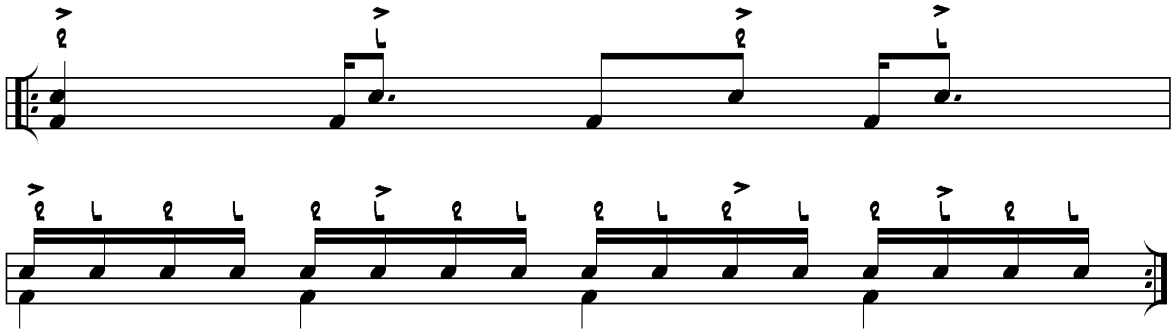
Snare Drum Subdivision Exercise

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.



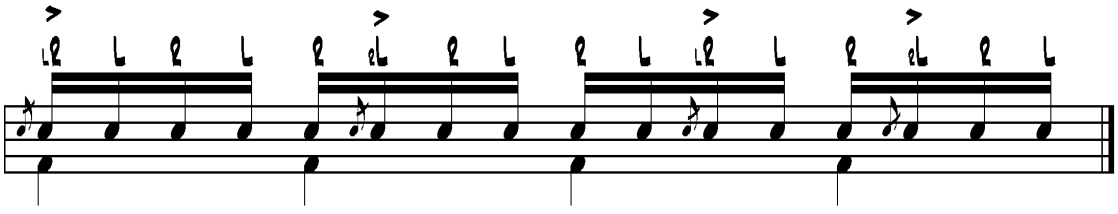
A good exercise to reinforce the pattern is to move between the accents and the full 16th note pattern, while maintaining the pulse.



Flams

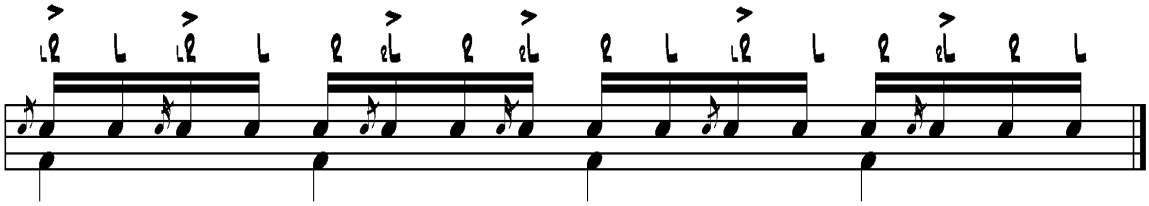
We'll begin by adding flams to the original pattern. Remember flams are additional strokes and do not change the sticking of the original sticking. The flam exercise on the groupings of 3 is a "flam accent"

Flam Exercise no. 1



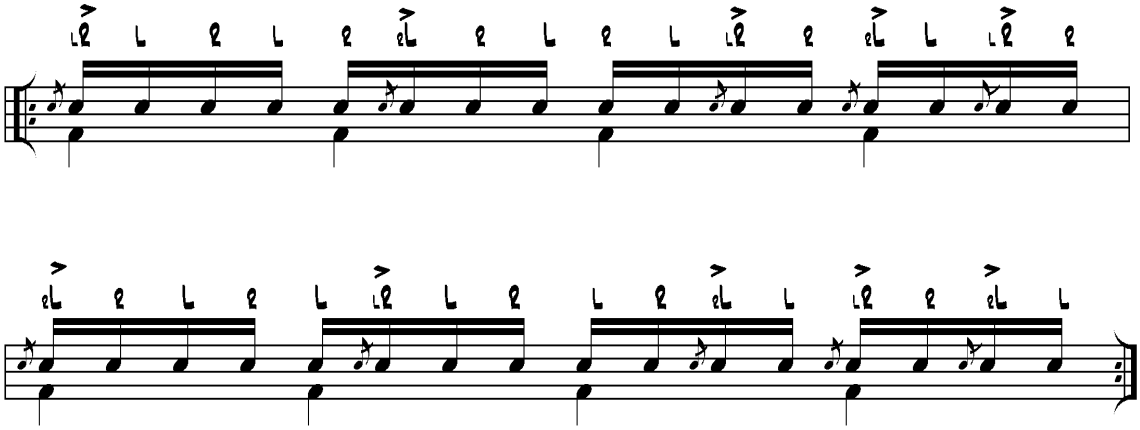
Flam Exercise no. 2

Add two flams to the groups of 5



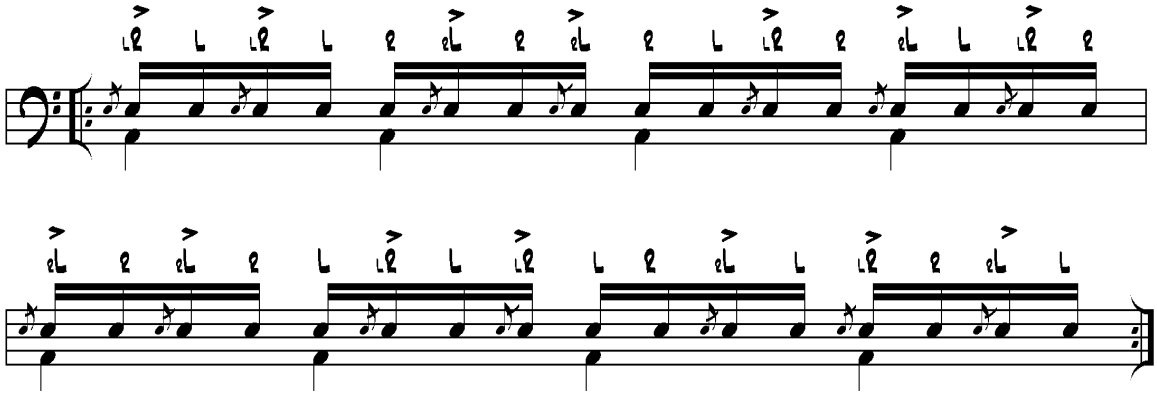
Flam Tap Exercise no. 1

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



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

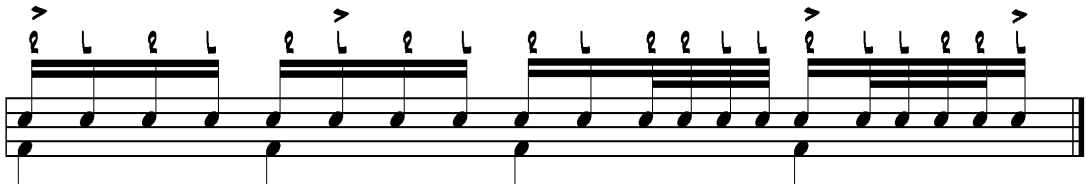


Double Strokes

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.

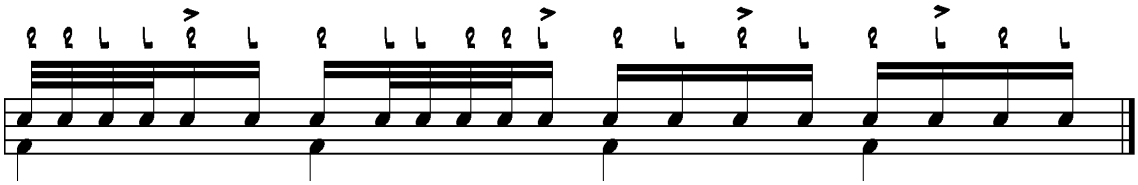
5-Stroke Roll no. 1

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.



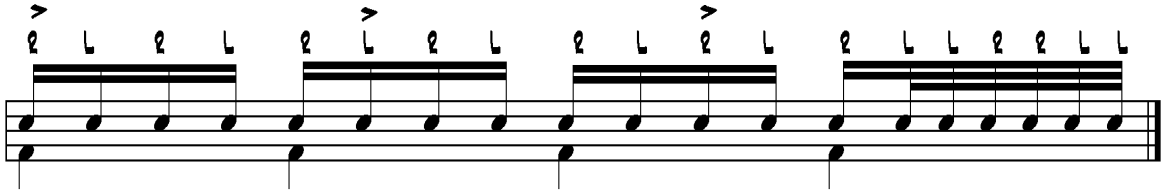
5-Stroke Roll no. 2

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.



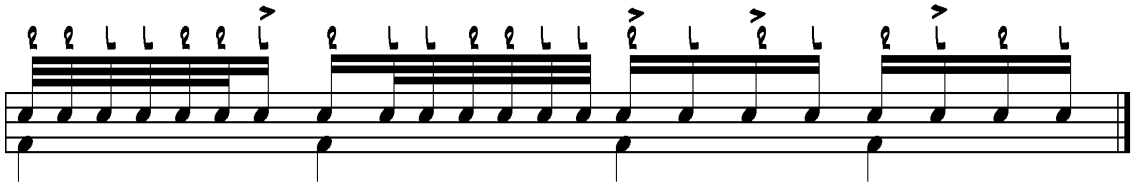
7-Stroke roll no. 1

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.



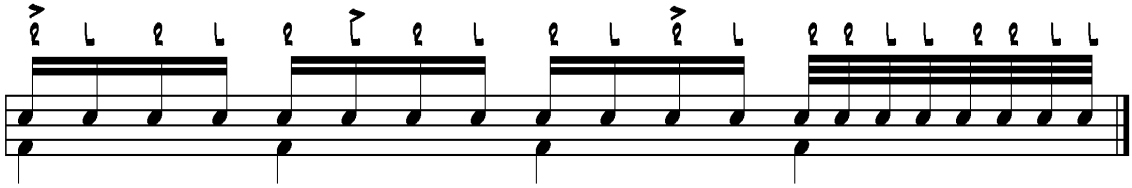
7-Stroke Roll no. 2

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



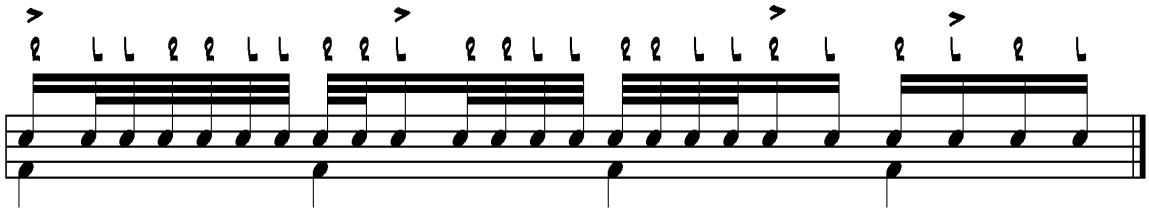
9-Stroke Roll No. 1

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.



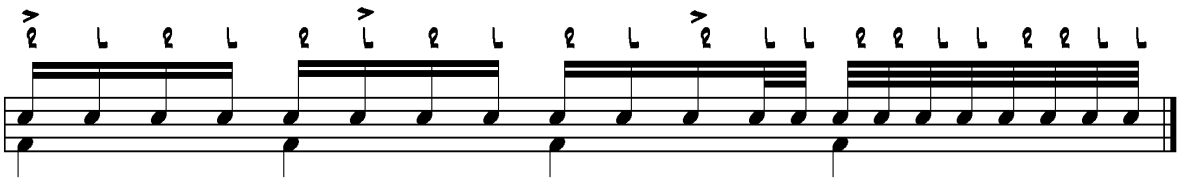
9-Stroke Roll No. 2

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.



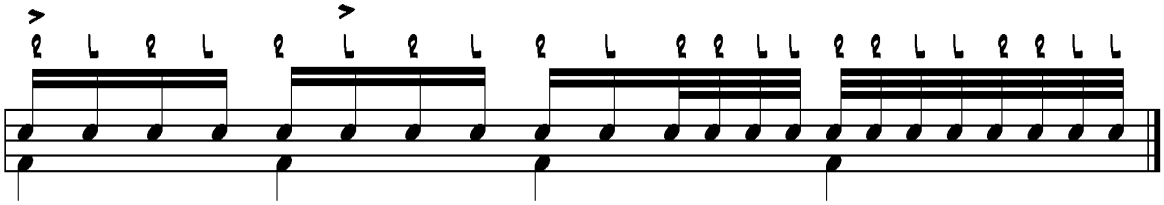
11-Stroke Roll

The roll leads with the left hand starting on the second stroke of the grouping of 3.



13-Stroke Roll

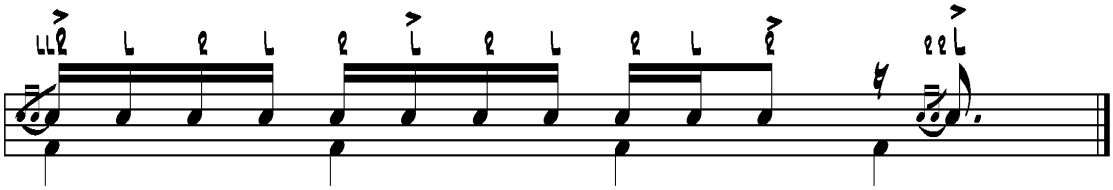
Both groupings of 3 are doubled



Drags

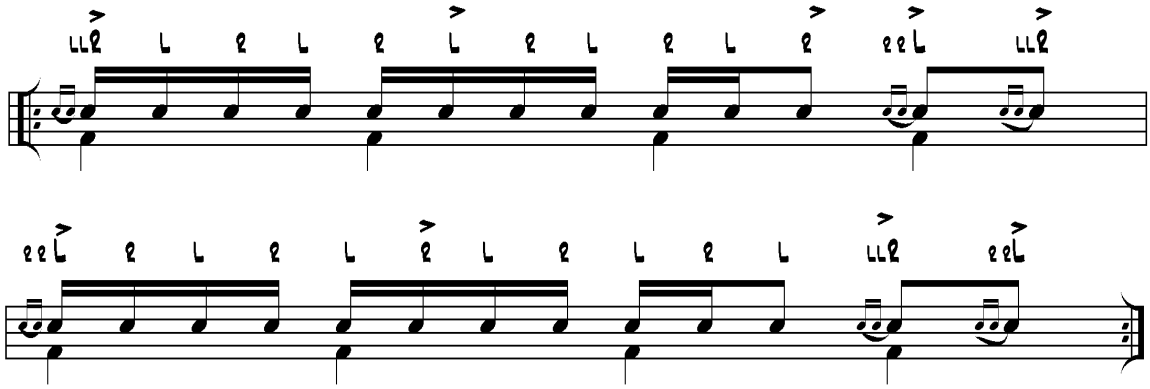
The drags are all in the groupings of 3 side of the bar. For the first time I use rests, and dotted notes, however the 5+5+3+3 sub-division still holds.

3 stroke Ruff no 1



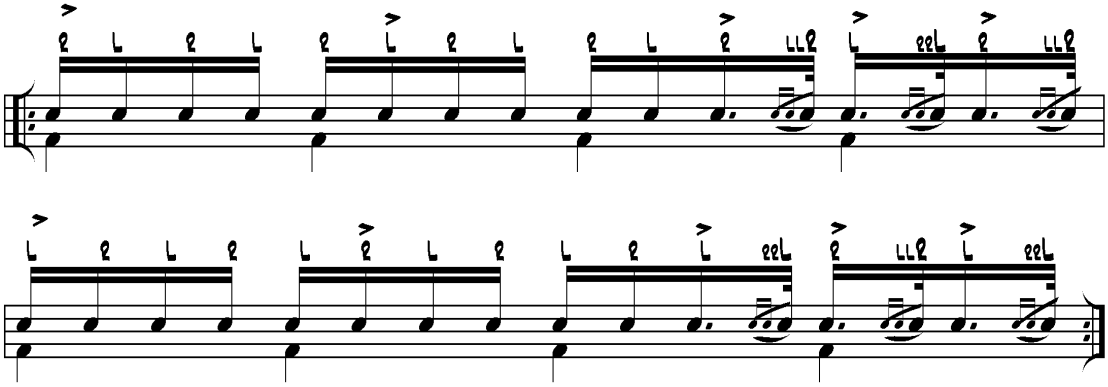
3 stroke Ruff no 2

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

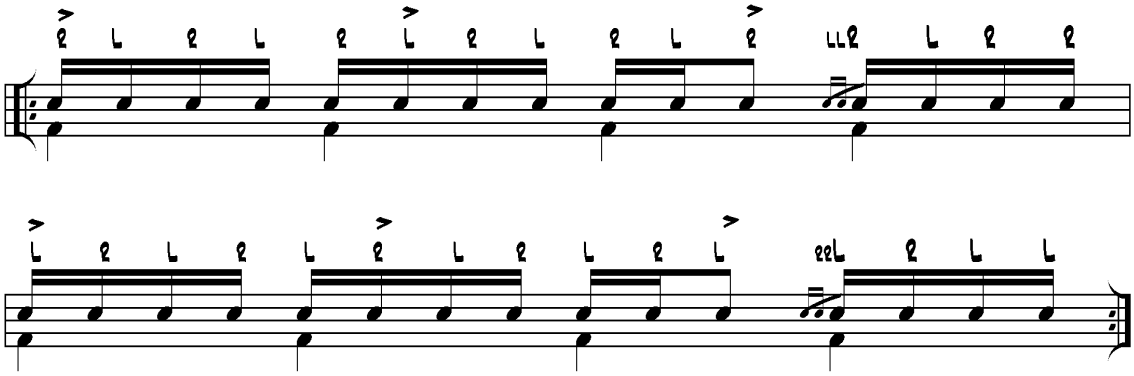


Single drags

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



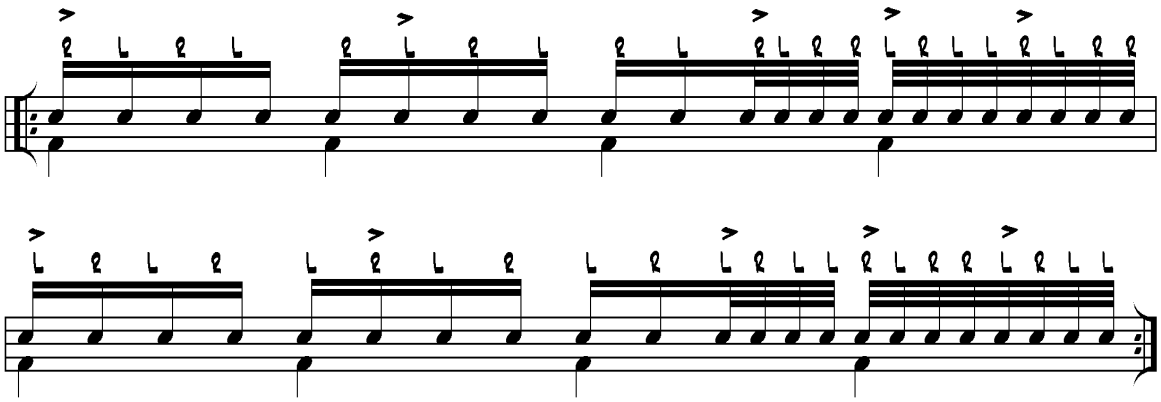
Drag Paradidddle no 1



Paradiddles

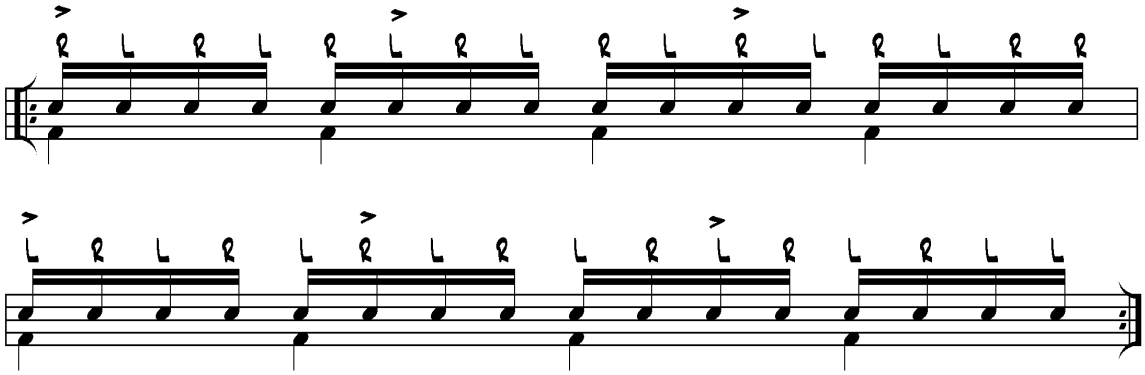
Of course no rudimental study would be complete without the paradiddle. Beginning with the single, we double-time the groups of 3, playing them as 3 groups of 4, thus alternating the lead hand in each bar.

Single Paradiddle



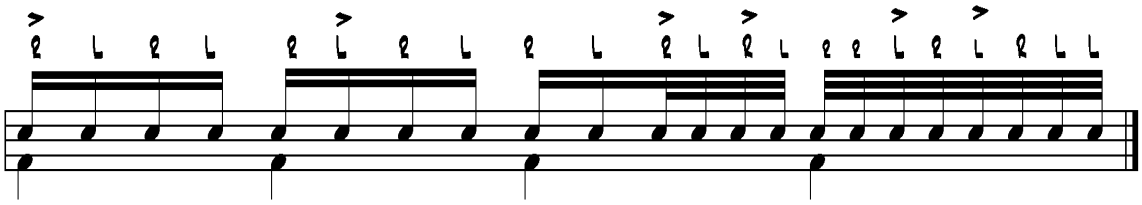
Double Paradiddle 1

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



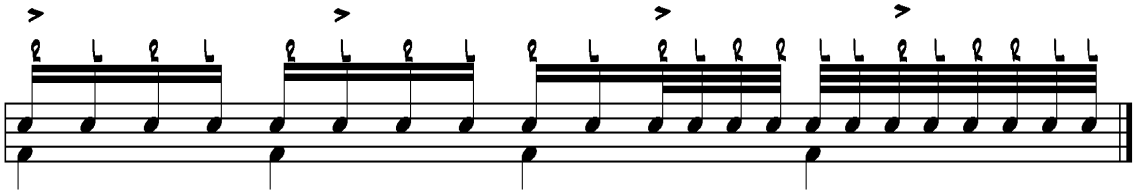
Double Paradiddle 2

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.

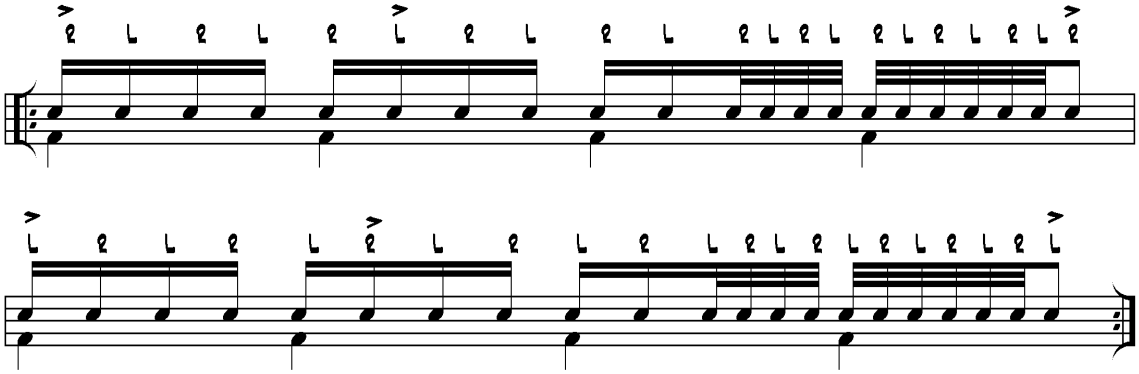


Paradiddle-diddle

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