

Nick Carter



"These are merely the foundations for moving these three basic rudiments onto the kit. The more work you put in now, the easier it will be to effectively use these patterns later."

level

Beginner

# Useful Rudiments – Part I

Ways to make rudiments useful in any musical situation

When teaching, one of the things that students find frustrating or, more truthfully, boring is learning rudiments. A lot of the time when we speak about rudiments, there is quite a confusion between learning the various sticking patterns and the quest for better technique, and while there is a direct link between the two, it needn't mean hours spent simply playing on a practice pad or snare drum. We should consider a holistic approach to playing, with how your kit is set up, how you're seated, how you hold your sticks and how you play the pedals all important in developing your overall technique. It beats sitting for hours on end playing single strokes on a pillow while thinking – or being told – that speed equals technique.

Practising on a single surface, such as a practice pad, should be a standard part of your practice routine. It helps you learn rudiments and sticking patterns, aid your clarity of strokes, develop your hands – although we should also practise equally as much with our feet – and increases your stamina and concentration.

The aim of this next short series of lessons is to take what we learn on a single surface and apply them to the kit in a simple, musical way. Again, one of the things often mentioned by students is that they don't know how to take rudiments and apply them to the kit, with many actually wondering how practising rudiments on a single surface actually relates to playing a kit, especially if they're more interested in playing Slipknot than single strokes.

Let's start by refreshing our memory of the three most basic rudiments: single strokes, double strokes and paradiddles, all played as quarter notes over two bars. While each is written starting with your right hand, remember to also practise each starting with your left hand (reverse sticking if you're a left-handed player):



For this series we're also going to look at a couple of slight variations on these. Starting with double strokes, we'll look at starting from the second note, commonly known as inverted doubles.



When we look at paradiddles there are three inversions we can look at, starting on the second, third or fourth note:



When we look closer at these, the first variation starts on our weaker hand, and while this is technically correct, a much more common approach is to play the version starting our stronger hand (start with bar two first), which makes sense when we later come to combining these rudiments together to create longer musical phrases. This gives us seven different sticking patterns, and it's very important to make sure that you are comfortable with all seven. Once these are embedded in your brain, you can then start to look at moving them onto kit!

## MOVING ONTO THE KIT....

The first stage is to involve our feet in the various patterns. Starting very simply, continue playing each rudiment in quarter notes over two bars while playing bass drum at exactly the same time as each stroke. Practise these slowly to begin with, making sure that the snare and bass drum sounds at exactly the same time as each other.

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

Once you feel comfortable with these, change the rhythmic pattern by playing eighth notes with the hands (effectively doubling their speed in relation to the foot) while keeping the bass drum playing quarter notes.

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

Next double the hand speed again by playing each sticking pattern as sixteenth notes. Keep the bass drum on quarter notes, though. Remember to also start each example with your weaker hand!

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

Once you feel comfortable with each example, the next step is to replace the bass drum with pedaled hi-hat, which again will need slow, patient practise – it will challenge your co-ordination. Make sure that the notes played sound at exactly the same time as each other.

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

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

Simply add each of the seven sticking patterns underneath!

Finally try alternating between bass drum and hi-hat – commonly known as a 'walking' pattern.

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

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

These are merely the foundations for moving these three basic rudiments onto the kit. The more work you put in now, the easier it will be to effectively use these patterns later. Next time we'll focus our attention on single strokes and some of the many patterns and fills we can play by applying this most basic of stickings to the kit!

Nick Carter



"...we're going to focus our attention solely on single strokes and look at some useful ways that these can be used practically and musically on the kit."

level

Beginner

## Useful Rudiments – Part II

Simple singles to help your playing flow

Last time we had a recap of our three most basic rudiments: single strokes, double strokes and paradiddles and looked at a couple of variations involving inversions. This time we're going to focus our attention solely on single strokes and look at some useful ways that these can be used practically and musically on the kit. While this is perhaps the simplest of all sticking patterns, there are lots of ways we can use singles, and these are just a few examples to get you started.

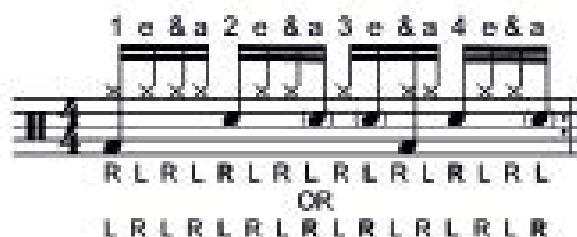
### Example 1

Here's a basic example of how to use single strokes in a groove situation. By playing the strokes on closed hi-hat, but dropping the leading hand to the snare drum on beats two and four you get a sixteenth-note pattern often known as a sixteen beat. I've kept it simple by adding in the bass drum on beats one and the '&' of beat three only, but experiment to create some really funky sounding grooves.



### Example 2

A variation on the basic sixteenth-note groove using more notes on the snare, but played much quieter than the main backbeats on two and four. These quieter notes are known as ghost strokes, and are notated by putting brackets around the dot part of the note. Notice how these are played with the opposite hand to the one playing on two and four.



### Example 3

Moving our attention to fills: the two most popular using single strokes are moving around the kit in eighth notes...



...or sixteenth notes.



While both of these are perfectly useful ways of using single strokes around the kit in fills, there are many more ways we can put this simple pattern to good use...

### Example 4

A good place to start varying how you use single strokes is to include dynamics. To begin with, play single strokes as sixteenth notes on snare drum (or practice pad) adding in an accent (a note played louder than the rest) on the first note of each group of four:



### Example 5-7

Next, move the accents onto the second, third or fourth note of each group, making sure that the accented notes are noticeably louder while keeping the unaccented notes sounding even in both volume and placement.



Make sure you practise each of these examples slowly and evenly, taking care to make sure that you get an even dynamic level, particularly for the unaccented strokes. Next time, we'll take these ideas and look at ways to use them on the whole kit.

Nick Carter



"...developing simple singles into funky sounding fills."

level

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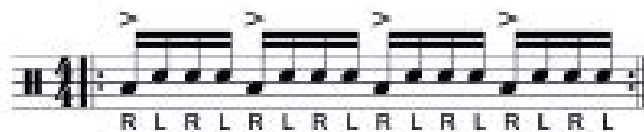
## Useful Rudiments – Part III

More ideas for using single strokes effectively

Last time we looked at some very simple ways of using single strokes around the kit as well as some examples incorporating accents into your singles to prepare for different ways of using this simple and effective sticking pattern. This time we're going to continue this theme and look at developing simple singles into funky sounding fills.

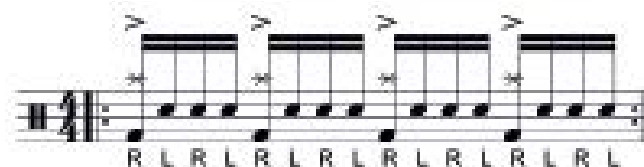
### Example 1

This is the next step on from the examples covered last issue. Here we take a bar of single strokes played as sixteenth notes and place an accent on the first note of each group of four. We can then place that accent onto the tom. Here it's kept simple by just playing the accent on the floor tom, but it could quite easily be placed on any of them.



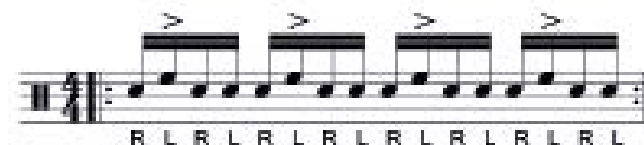
### Example 2

As well as placing the accent on the toms, it also works well played on a crash cymbal. To get a full sound, play a bass drum at the same time as the crash to add depth to the naturally high sound of the cymbal. If you have more than one crash on your kit, try moving around between the cymbals as you play.



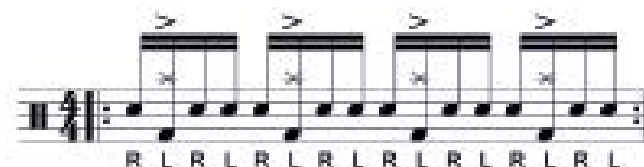
### Example 3

The next step, again taken from last issue's examples, is to move the accent to the second note of each group of four. This means that the accent now falls on your left hand (or right if you're left handed), which slightly limits its placement possibilities unless you cross your hands over to reach the lower end of the kit. For simplicity we'll keep the accents on the small tom.



### Example 4

As with examples one and two, we can then take this and play the accent on a crash rather than the toms. This presents a slight challenge at first as the cymbal is played with our weaker hand, and when we add the bass drum into the mix it might feel slightly uncomfortable at first, but persevere as it's a great way of building your coordination.



The next step, although not noted here, would be to then move the accents on to the third and fourth note of each group. Practise using the same method as above.

### Example 5

Here we have all four accent placements running consecutively played as one bar of each. Make sure that these sound even, with the transition between each example being as smooth as possible. Also make sure that you repeat the whole four-bar phrase so that you get used to moving from accenting the last note of the group to accenting the first note. Once you've mastered this, try playing the accents on cymbals (with bass drum) as we did previously.



### Example 6

Now play two beats of each example to give you a two-bar phrase.



### Example 7

Finally play one beat of each to make a one-bar pattern.



Next month we will finish our look at single strokes with some mixed-up fills!



Nick Carter



"You should soon get to the point where you can easily place the accents anywhere within the bar and anywhere around the kit, which will help you improvise freely to create fresh sounding fills"

level

Beginner

## Useful Rudiments – Part IV

### Mixed up singles to create fresh fills

Last time we looked further at using single strokes with a range of examples and exercises designed to get us used to placing accents into the rolls along with playing the accents on either toms or cymbals. This time we're going to tie up our brief look at singles with some easy ways to create fresh sounding, improvised fills. Taking what we looked at last time, we know that we can place the accents on any of the notes in a group of four sixteenth notes, which we can then orchestrate around the kit. Once we're used to doing this, we can then start to think about these, not as single-beat phrases, but as fills placing the accents anywhere we like in the bar. If we look at the bar as a whole, there is massive scope for creating fills using this method, accenting any number of the sixteen notes in any combination.

#### Example 1

Here we start off very simply, with a bar of single strokes played in sixteenth notes on snare drum, without any added accents.



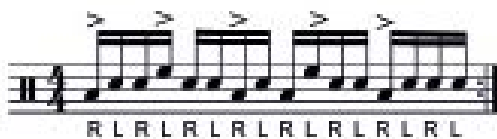
#### Example 2

Now add some accents into the mix. Here I've chosen to add five accents. The first step would be to continue to play on snare drum until the accents feel comfortable, and the difference between accented and unaccented notes is smooth.



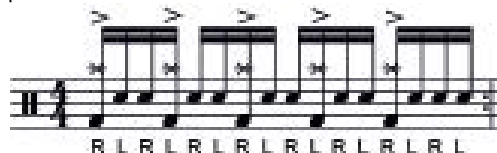
#### Example 3

Next try playing all of the right-hand accents on floor tom and left-handed on rack tom (reverse sticking if left handed). Again make sure that the unaccented notes sound smooth and even and noticeably quieter than the notes played on toms.



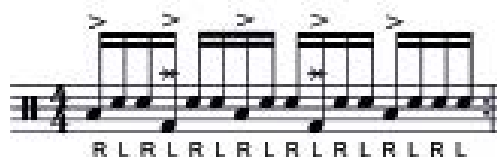
#### Example 4

Now play the accents on the crash with the bass drum played at the same time to fatten up the sound.



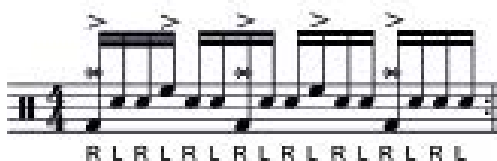
#### Example 5

A further idea then is to mix the ideas up further by playing all of the right-hand accents on toms and the left-handed ones on a crash.



#### Example 6

Now reverse the hands' roles, moving the right hand to the crash and the left hand to the toms.



#### Examples 7 & 8

Now, for the more advanced players, the next step is to play the unaccented snare notes as double strokes in 32nd notes, effectively doubling-up the unaccented strokes. Again make sure that you keep them smooth, even and at a lower volume than the accented notes. Firstly play the accents on toms, then move on to the cymbals.



Once you've mastered examples two to six using this particular accent pattern – and hopefully examples seven and eight – choose a different number of accents, placing them in different positions in the bar, and repeat the process of moving the accents around the kit. After doing this for a short time you should soon get to the point where you can easily place the accents anywhere within the bar and anywhere around the kit, which will help you improvise freely to create fresh sounding fills every time you play.

Next time: we start looking at ways to use double strokes around the kit in both patterns and fills.

Nick Carter



"Many drummers have the misconception that doubles have to be played quickly to be effective..."

level

Beginner

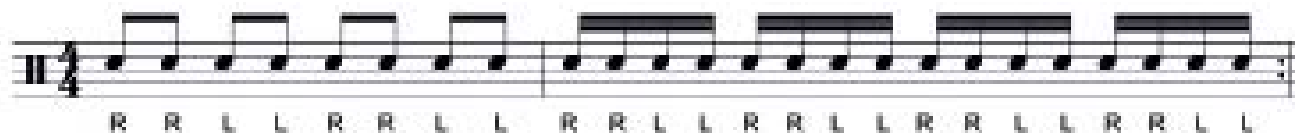
## Useful Rudiments – Part V

Get your double strokes into shape with some simple ideas

Over the course of the last few issues, we've been looking at ways to use single strokes effectively and musically around the kit in patterns and fills. Next it's time to focus on double strokes and how these can be used in a similar way. Many drummers have the misconception that doubles have to be played quickly to be effective, and that you need a certain degree of technique to be able to bounce the sticks to achieve this. While this is true as you progress through your playing, doubles can still be used around the kit from the minute you first learn them, which can actually help you progress better than spending hours sat solely at the snare drum or practice pad (although this is also an important step in their development). Remember to start each of the examples slowly and only increase their speed once you feel comfortable and confident. Right, let's get started...

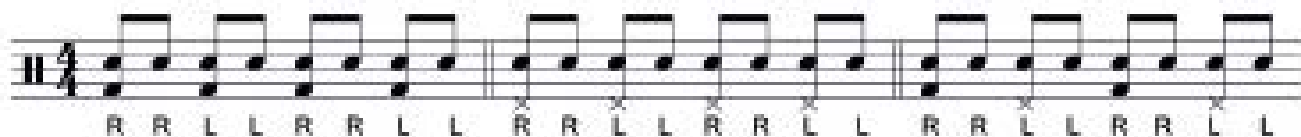
### Example 1

Let's start by reminding ourselves of the basic sticking pattern for double strokes. Make sure that each stroke is nice and even, with each sounding as full as the other notes around it. Start off playing in eighth notes for one bar then double the speed and amount of notes by moving to playing sixteenth notes in the second bar.



### Example 2

Next add in some basic foot patterns to fatten up the sound and work on co-ordination. First, play quarter notes on the bass drum, then replace bass drum with the hi-hat, and finally alternate between the two. This is commonly known as a 'walking' pattern. Start by adding to doubles played as eighth notes.



Then as sixteenth notes.



### Example 3

The next step is to start moving our doubles onto the toms. This presents us with a slight challenge, as while doubles played on snare sound immediately crisp and clear, when you move them onto the toms, particularly the bigger drums, they require more effort to get the same level of clarity and sound. A simple and effective way to work on this is to play through example 1, but this time move the doubles onto the floor tom instead of the snare.



### Example 4

Finally, take the sixteenth-note doubles with the added foot patterns and move them around the kit. These can be used as fills, although it's probably easier to play these particular patterns as single strokes. These are, however, great 'primer' examples for what's to come in following issues.



Again the main point to stress for these examples is that each one should sound clear and even, and the main way to achieve this is to start slowly.

Next month: moving doubles around the kit to create interesting and varied fills.

Nick Carter



"The main advantage of using double strokes around the kit is to cut down on the amount of movement needed to get around the drums, as well as opening up voicing possibilities that would be difficult using just single strokes"

level

Beginner

## Useful Rudiments – Part VI

Time to get your doubles moving for some funky-sounding fills

Last issue we looked at getting familiar with double strokes – adding in our feet in before moving them around the kit to create some basic fill ideas. This issue we're going to expand on these ideas and look at creating some simple and effective fills using doubles. The main advantage of using double strokes around the kit is to cut down on the amount of movement we need to use to get around the drums, as well as opening up voicing possibilities that would be difficult using just single strokes. A perfect example of this would be a simple sixteenth-note figure, with you playing the first two notes of each group on the floor tom and the remaining two on the snare. Try first as single strokes.

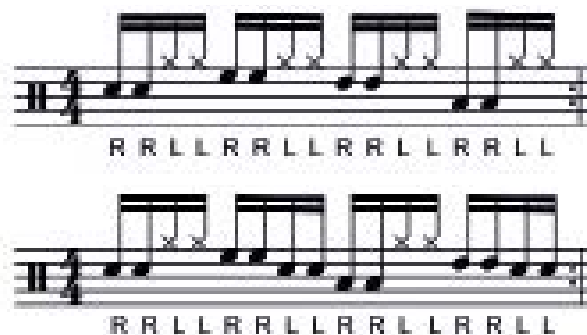
Then try using doubles - notice how much easier it is to get the same result with double strokes.



It's so much easier to get the same result with double strokes. The next step is to expand this idea and use the whole kit: keep your left hand on the snare and move your right hand clockwise around the kit (reverse the sticking if you're left-handed).

Next you can experiment by moving your right hand in different directions around the kit. If you are using a 'standard' five-piece kit (snare, kick and three toms), there are 24 ways of doing this starting on different drums. For a detailed look at the various directions we can move around the kit, check out *Issue 108* where we used a series of shapes to direct our movements during fills.

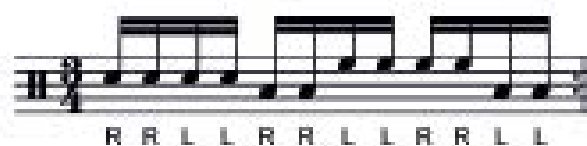
All of the fills we've looked at so far have seen our left hand remain on the snare drum. However, we can also create some interesting fills if we move it to different sounds. Try playing all of the left-hand doubles on a closed hi-hat to get some interesting variations.



Next, alternate the left hand between hi-hat and snare while moving the right hand in an 'N' shape around the snare and toms.

Here are a couple of great exercises using doubles between the snare, small tom and floor tom to help your dexterity when moving around the kit. Start off by moving your right hand clockwise around the three drums while your left moves anti-clockwise. This gives us a phrase in 3/4. It's quite a difficult to begin with, as, in order to play the phrase smoothly, you have to cross your hands over to play left-hand on the floor tom.

Next, reverse the direction of each hand.



Finally, try playing one bar of each consecutively.



Next month: fills using 'broken' doubles

Nick Carter



"Playing the two different notes of a double stroke on two different sound sources can lead to some interesting sounding patterns that are great for building strength and consistency."

level

Beginner

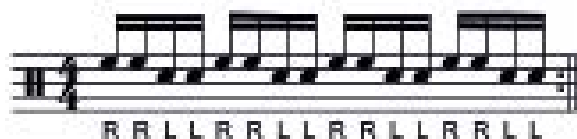
## Useful Rudiments – Part VII

Break up your doubles to give some fresh sounding fill ideas

Over the last few issues we've been getting familiar with double strokes and looking at different ways of using them on the kit to provide easy to play, funky sounding fills. This issue we're going to take a look at 'breaking-up' our double strokes: playing the two different notes of a double stroke on two different sound sources, which can lead to some interesting sounding patterns that are great for building strength and consistency in your double strokes. In this instance, we're going to look at splitting up our right-hand doubles (reverse if you're left handed) while keeping the left hand on the snare drum. These are only a handful of examples and it's equally important to apply the same ideas to your left hand.

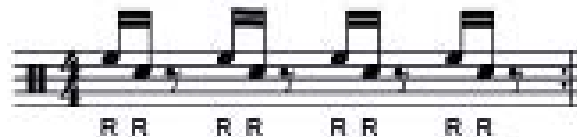
### Example 1

We begin by playing a simple double-stroke pattern, with the right hand playing on the small tom, the left on snare. Remember to practise slowly and precisely, trying to get an even sound from all strokes.



### Example 2

Now let's look at splitting up the right-hand strokes. The first remains on small tom, but the second stroke of each double is brought down onto the snare. For now, we'll leave out the left-hand part, placing an eighth-note rest each beat in their place.



### Example 3

Now add in the left-hand part, making a four-note phrase.



### Example 4

Next we'll move the right-hand strokes to the rack toms, playing the first on small tom and the second on middle tom. This gives a different sound to the fill.



### Example 5

Next, we'll move the 'broken' double, splitting the two notes between floor tom and snare. In some circles this is often referred to as a 'sweep' as the right hand moves in a sweeping motion.



### Example 6

Here we reverse the action of the sweep, playing first on the snare then moving the hand across to the floor tom for the second note.



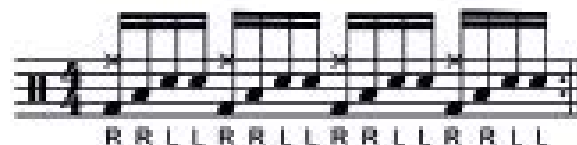
### Example 7

Now we can combine the previous two examples to give an interesting fill that sees the right hand sweep in both directions.



### Example 8

Finally we can play the right-hand strokes between the ride – although if you have a crash over this side of the kit, this will work also – and the floor tom. To fatten out the sound we've also added some kick drum played at the same time as the cymbal.



These are just a handful of ideas that can be explored, and you should experiment with splitting doubles with both hands to create some interesting fill patterns.

Next month: inverted doubles.





## Nick Carter

**"Inverted doubles give us some fresh ways to move around the kit, and, with practice, can lead to fresh, funky-sounding fills."**

level

## Beginner

## Useful Rudiments – Part VIII

Develop your doubles with this simple variation on one of our most regular rudiments

Over the last few issues, we've been focusing our attention on double strokes and using them around the kit in order to create interesting, yet easy to play fills. In this issue, we're going to take a look at just a handful of ideas of what we can do with our doubles if varied. Let's take our 'standard' RRL double stroke pattern and invert it. Basically we'll look at starting the four-note pattern on the second note of the phrase to give us a sticking pattern of RLLR. Inverted doubles give us some fresh ways to move around the kit, and, with practice, can lead to fresh, funky-sounding fills.

### Example 1

Let's start really simply with a recap of our basic double stroke sticking.



### Example 2

Now start on the second note of the phrase to give us our inverted double stroke sticking.



### Example 3

Here we're going to look at putting the two different patterns together. Starting with our regular doubles in bar one, we then switch to inverted doubles in bar two, but here's the tricky part: when we come to repeat, the pattern starts again on our left hand. So, for it to resolve onto our right, the whole example lasts for four bars.



This is a fantastic example to help add strength and consistency to your double strokes, and also makes for a perfect warm-up exercise.

### Example 4

Here we go back to our regular doubles, moving the right hand around the kit to create a basic, double-stroke fill.



### Example 5

Now we take the same idea but invert our doubles. The only tricky thing being that we finish on our right hand (as opposed to our left when playing regular doubles), meaning if we were to continue into a groove, we'd start using our left hand on the first beat of the following bar on the crash to get us back into the song's pattern.



### Example 6

To finish with, a little teaser of what we'll be looking at in more detail next time. Here we are replacing the last note of each group of four with a kick drum: this would still be classed as inverted doubles as you're simply replacing your right hand with your right foot. Once you've mastered this, try moving the first note of each group around the kit to give some funky sounding linear fills:



Nick Carter



"Don't be afraid to experiment by starting on different drums and moving in different directions to get a host of funky fills."

level

Beginner

## Useful Rudiments – Part IX

Time to get your feet working as you expand your double strokes

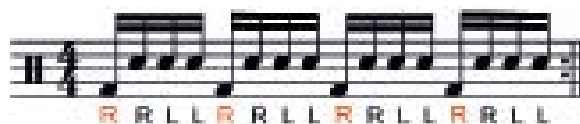
Last time we looked at inverting our double-stroke roll: basically starting from the second note of the four note phrase to give us R L L R instead of R R L L. Here's a quick re-cap of the two before we get into this month's examples:



This issue, we're going to take a look at including our feet into the equation...

### Example 1

First up, we take our 'standard' double stroke roll and replace the first note of each group with a kick drum. This would still be classed as double strokes as the kick is played with the right foot, so technically the pattern remains R R L L.



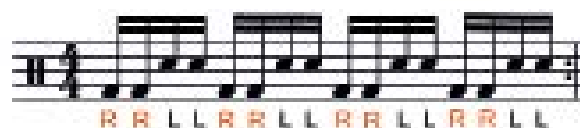
### Example 2

Next, we invert the doubles, which means that the kick now replaces the last note of the group.



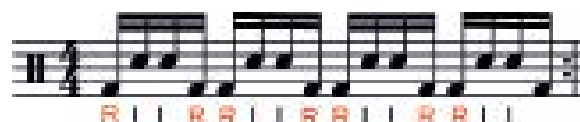
### Example 3

Back to our standard doubles, and here we replace both right hand notes with kick drum. This is a great way of developing your foot technique as well as co-ordination between your right foot/left hand.



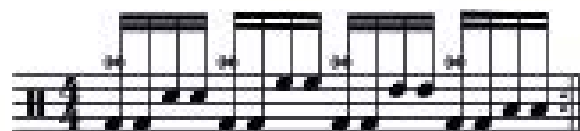
### Example 4

Again, the next step is to invert the pattern.



### Example 5

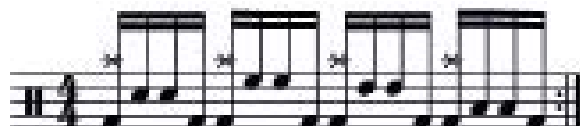
Okay, time to make these more than just exercises. Here we include a crash into the mix, played on the first note of each group. To make this work it needs to be played with our right hand, and as we move the double strokes around the kit it makes sense to play either a crash placed on the right-hand side of the kit or, if you don't have a crash placed over there, play the note on ride cymbal. This means that you don't have to cross your hands as you move the left-hand doubles around the toms.



Although the example above is written moving around the toms in a regular clockwise motion, don't be afraid to experiment by starting on different drums and moving in different directions to get a host of funky fills.

### Example 6

Finally, we add the crash into the inverted doubles pattern.



Next month: ways to include double strokes into your groove playing.

Nick Carter



"Remember, every solid structure needs a strong foundation!"

level

Intermediate

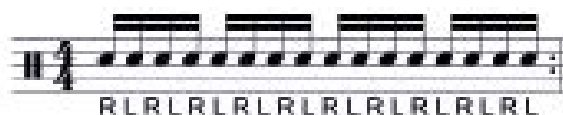
# Useful Rudiments – Part X

## Musical ideas using your developing doubles

Over the last few issues we've been looking at ways to develop our double strokes, as well as ideas for using them in fills, both in their regular sticking and when inverted. This issue we're going to take a look at some slightly more advanced ways of combining double and single strokes to create some interesting, musical, and, above all else, useful phrases.

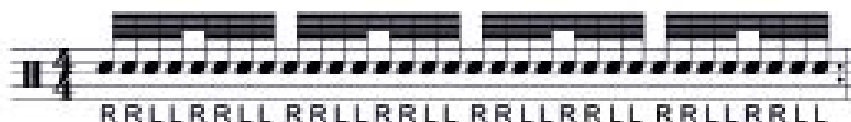
### Example 1

All of the examples featured are based around a constant sixteenth-note pulse.



### Example 2

Keeping the tempo at a slow speed, we then double each note, giving us a bar of 32nd notes.



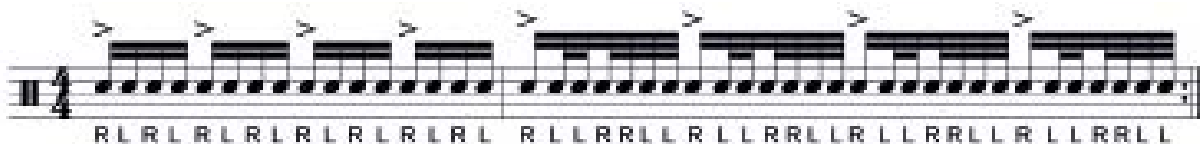
### Example 3

Here we play both patterns back to back. Starting with our sixteenth notes in bar one, we then double up to play the 32nd notes in bar two. While this may look tricky, if you keep the tempo slow, it should be fairly simple to get all of the notes to fall where they should. With plenty of practice on your double strokes, you should eventually be looking to use bounce and rebound to gain more speed. Once you have the ability to do this, this example becomes even easier as your wrists play the same motion in both bars, and the bounce, if controlled properly, will create the double strokes in bar two.



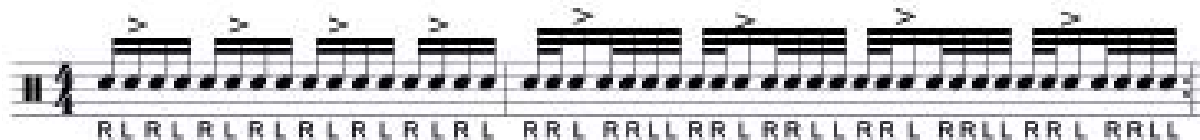
### Example 4

The next step is to accent the first note of each group of sixteenth notes in bar one. When we then double up in bar two, the accented notes remain as singles and the unaccented are all doubles. It's important in both bars to make sure that there is a definite difference in volume between the accented and unaccented notes – ideally, and with a little practice, the unaccented strokes should be played almost as ghost notes, which will make the single, accented notes really stand out.



### Example 5

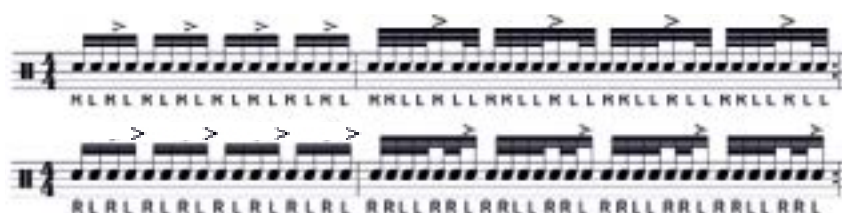
Once you've mastered this, we move the accent to the second note of each group, meaning that the accent now falls on our left hand. Again, pay attention to the dynamics between the hands and start slowly to get an even flow.



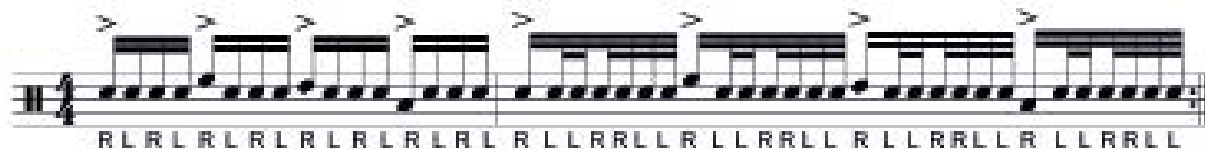
### Example 6 & 7

Okay, you've guessed it; the next step is to move the accent to the third note, followed by the fourth after that.

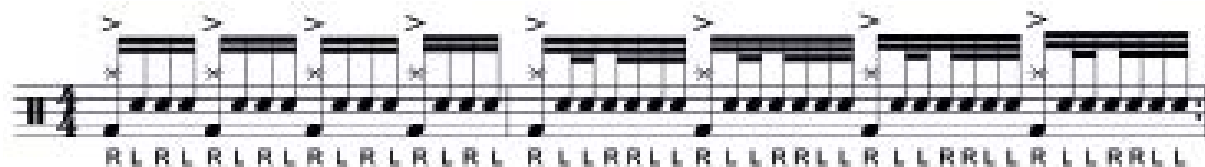
These examples are the basic 'building blocks' needed to allow us to start creating our phrases. If these sound at all shaky or inconsistent, then the next stages won't sound as concrete as they should. Remember, every solid structure needs a strong foundation.



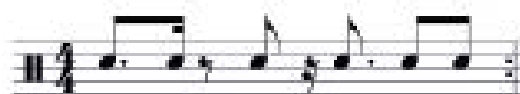
Once we've got these initial phrases nailed, we can now look at ways to move things forward. The first step is to place the accents around the kit, while keeping the unaccented notes on snare. Here we go back to *example four*, but moving the single notes around the snare and toms.



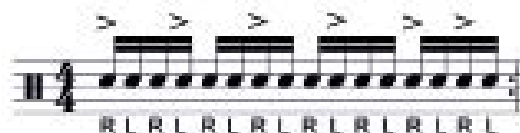
Another way to orchestrate these ideas is to play the single notes on crash cymbals, with the kick drum played at the same time to fatten up the sound. Here's *example four* again with the first note of each group on cymbals.



Now let's look at translating a simple phrase into a musical sounding fill. Here we're looking at a common rhythmic phrase used often in many styles and genres.



To start building up our phrasing, we can fill in the gaps between using sixteenth notes, with the phrase from *example ten* being played as our accented notes. Here we have six accents placed throughout the bar falling for both right and left hands.



Now double up the unaccented strokes.



Finally, orchestrate the accents on either toms...



...Or cymbals.



This method is a great way of developing your double strokes while thinking musically. Often when looking at this sort of phrasing, it's easy to get sidetracked into thinking mathematically – adding up fives, sixes and seven-stroke rolls – to fill the bars. While this is a good way of breaking down the smaller sections of each phrase, the end result can often feel slightly too rigid. Always remember, music is an emotion and should be felt rather than simply worked out using numbers.

October 2013 DRUMMER 91

Nick Carter



"While it's not a good idea to be overly mathematical about your playing, practising these types of short rolls is good for building clarity, precision and speed."

level

Beginner

# Useful Rudiments – Part XI

## Single to doubles, long to short

This month we're going to start looking at how we can apply the double stroke roll to patterns. To begin with, we're just going to start simply, but if this is given a good amount of practice, this can quickly open up a world of rhythmic possibilities to make your grooves sound fresh and funky.

### Example 1

We begin with a two-bar phrase, both containing a steady stream of sixteenth notes with our feet alternating on the quarter note throughout. Bar one is played as single strokes, and bar two doubles. The main aim here is to make sure that the transition between the two rudiments is smooth to the point where if you were simply hearing the two bars together, you wouldn't be able to spot any differences between the two.



### Example 2

Next, we reduce the amount of notes played but keep the idea of flowing from one rudiment to the other by playing two beats of each rather than four as in *example one*.



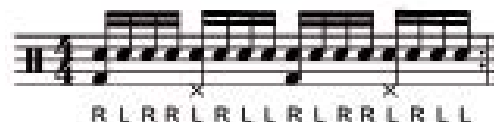
### Example 3

Here we reduce even further and play just one beat of each.



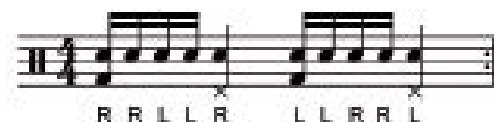
### Example 4

Finally we reduce even further, playing just half a beat (two notes) of each rudiment. This means that we have to alternate which hand starts the pattern, and, as most of you will have noticed, gives us a pattern more commonly known as a single paradiddle.



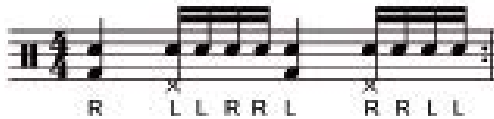
### Example 5

The next step is to mix things up even further by playing more doubles and fewer singles. This example features two doubles followed by a single, and is commonly known as a five-stroke roll. Again, notice how to make things nice and balanced we alternate which hand we start the pattern with.



### Example 6

Next we take the same pattern but start with the single note rather than the doubles.



### Example 7

Here we add an extra set of doubles into the pattern to give us a seven-stroke roll, which is slightly longer than the previous five-stroke roll and, rhythmically speaking, may take a little longer to feel comfortable with.



### Example 8

Finally, as in *example six*, we can start the seven-stroke roll with a single stroke rather than the doubles.



This way of approaching rolls can be expanded to include any number – try experimenting with 9, 11 and 13-stroke rolls, starting first with the doubles, then with the singles. While it's not a good idea to be overly mathematical about your playing, practising these types of short rolls is good for building clarity, precision and speed and can help in the longer term when it comes to applying them to patterns and fills.

Next month: using short rolls in patterns to spice up your grooves.





Nick Carter



"These are just a handful of examples of how you can place double strokes into your sixteenth-note grooves, and as always you should experiment to find your own voice."

level  
Intermediate

## Useful Rudiments – Part XIII

Get your doubles grooving with these seven-stroke stickings

Last issue we looked at a couple of ways we can use double strokes to enhance our grooves and add a little flavor to our hi-hat work. In particular we focused on five-stroke rolls: two sets of doubles followed by a single to give us a flurry of five notes, which could be placed musically

and tastefully in a couple of different points in the bar as we played a sixteenth-note hi-hat line. This issue we're going to take a look at including another two notes into each roll, to make them seven-stroke rolls, which we looked at briefly back in *Drummer 121*.

### Example 1 & 2

Here's a quick recap of the main grooves from last issue, placing the five-stroke rolls into our grooves.



### Example 3

Now we add in the extra double stroke. Similar to how we approached things last issue, we start by playing solely on snare, with our kick/pedaled hi-hat running underneath to give us a reference point with regards the beat. In this example, the double strokes are played as sixteenth notes, with the single being an eighth note. We'll also alternate which hand starts the roll each time we repeat.



### Example 4

Next we halve the note values, effectively doubling the speed that we were playing in example 3. However, a good idea is to slow down the metronome until you get comfortable with where the notes fall. Here the doubles are played as 32nd notes, with the singles being sixteenths.



### Example 5

Now we bring this seven-stroke roll pattern into our groove. This fits perfectly on beats one and three, and although it's written here on both, it works really nicely placed just once in the bar.



### Example 6

Here we invert the roll, this time starting with the single note each time. Like example 3, we start by playing the single notes as eighths and the doubles as sixteenths with a walking foot pattern underneath.



### Example 7

Now halve the note values just as we did in example 4.



### Example 8

Finally place this sticking/rhythmic pattern into the sixteenth note groove. This inversion works nicely on beats two and four, with the single note played on snare followed by the doubles on the hi-hat.



These are just a handful of examples of how you can place double strokes into your sixteenth-note grooves, and as always you should experiment to find your own voice.

Next month: applying double strokes to eighth note patterns.

Nick Carter



"With a step-by-step approach, these can add depth and character to your grooves."

level  
Beginner/  
Intermediate

## Useful Rudiments – Part XIV

Add some rolls to fatten up your groove

Over the last few issues we've been looking at ways we can strengthen our double strokes and apply them musically as fills and within different patterns. Last issue we looked at adding double strokes into sixteenth-note patterns to spice up the grooves, while all the time building clarity when playing short rolls using combinations of singles and doubles. This issue we're going to conclude our look at double strokes by using them

in an eighth-note-based pattern. This can, at first, be slightly trickier in terms of timing than last issue, but with a step-by-step approach, these can add depth and character to your grooves. I've based all of the examples around a simple eighth-note pattern, with the kick on beats one and three and the snare on two and four, but as always try experimenting with the pattern to come up with some funky and fresh ideas of your own.

### Example 1

To begin with, take the simple eighth-note pattern and add in an extra sixteenth note at the end of the bar. This paves the way for us to add doubles into the groove, so make sure you're comfortable with this before moving forward.

### Example 2

Next we double-up the sixteenth notes to 32nd notes played as double strokes, which gives us a short roll at the end of the bar finishing on the first beat of the next bar (making a five-stroke roll). The main thing here is to be aware of getting the timing of the roll perfect and making the double strokes as clear as possible, so take it slowly to begin with, increasing the speed gradually once you're comfortable.

### Example 3

Here we revert to playing single sixteenth notes, this time placed just before the fourth beat. Note how this time there is no hi-hat playing at the same time as the snare on beat four – this is so we can use the sticking written underneath to add this note easily.

### Example 4

You guessed it, now we double up the sixteenth notes to give us a five-stroke roll finishing on the snare on beat four.

### Example 5

Here we're adding two extra sixteenth notes to our basic groove to give us a run of four sixteenths on the fourth beat. Again, as in example four, it's easier to play if we leave out the hi-hat on beat four as we play the snare to give us enough time to run into the sixteenth-note pattern. Like example one, play this until comfortable before moving on.

### Example 6

Now double up the sixteenth notes played on the hi-hat. This gives us a seven-stroke roll, leading with the left hand, finishing on the first beat of the following bar. As before, pay close attention to your timing and clarity, which is much more important than speed.

### Example 7

Next we move the sixteenth notes onto beat three, again leaving out the hi-hat on beat four.

### Example 8

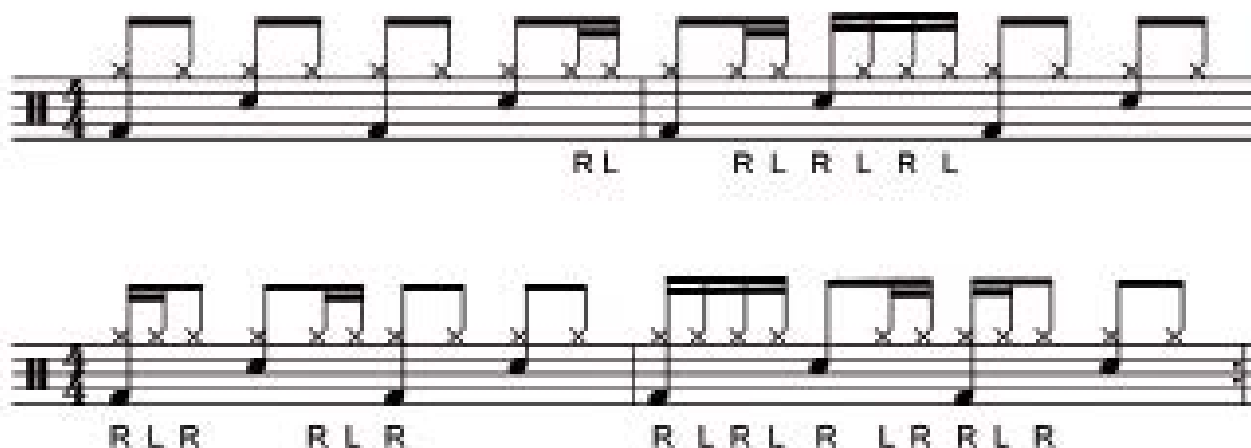
Now double up the last three notes of the phrase to give us a left-hand-leading seven-stroke roll finishing on the snare on beat four.

These are just a handful of examples of ways in which you can add double strokes into eighth-note patterns, and you should spend some time looking at different placements and length of rolls. Always remember

that the key to making these sound good is to focus on timing and clarity rather than speed, which will come once you've got yourself thoroughly acquainted with this method.

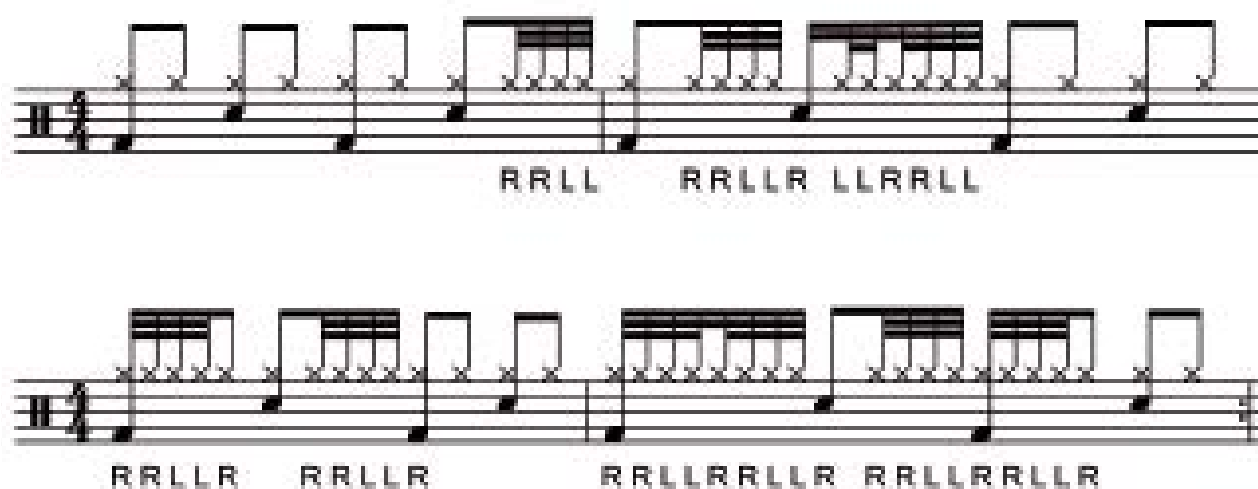
### Example 9

Here we have a four-bar phrase featuring our basic pattern with added sixteenth notes placed almost randomly throughout. Be aware of the sticking written underneath, as this will play an important role in the next stage when we convert the sixteenth notes to 32nd notes played as doubles.



### Example 10

In our final example, we take the four-bar phrase from example nine and double up all of the added sixteenth notes to give an interesting and (hopefully) challenging pattern using all of the aspects we've looked at this issue.



Try adding these patterns to all of the ideas we've looked at over the last few issues to give you plenty of opportunities for adding double strokes to your grooves and fills in a musical and tasteful way.

Next Month: we start a new series focusing on sextuplets, featuring ways we can use them in grooves, fills and solos.