

# Rudimental Technique and Analysis



*Using the rudiments to build...*

- Solid hand & foot technique
- A strong sense of time
- Independence

by **Jeremy Larochelle**





# Table of Contents

About the Author.....	Page 1
Before You begin.....	Page 2
<b>Part One</b>	
Holding the Sticks.....	Page 3
<b>Part Two</b>	
Posture.....	Page 5
<b>Part Three</b>	
<i>Preparation for the Rudimental Method</i>	
Reading.....	Page 7
The Metronome.....	Page 8
Utilizing Your Watch.....	Page 9
The Down Pillow Method.....	Page 9
Putting it All Together.....	Page 10
Discipline.....	Page 10
<b>Part Four</b>	
<i>The Rudimental Method for the Hands</i>	
Key.....	Page 12
Rudiments 1&2.....	Page 12
Rudiments 3-6.....	Page 13
Rudiments 7-10.....	Page 14
Rudiments 11-14.....	Page 15
Rudiments 15-18.....	Page 16
Rudiments 19-22.....	Page 17
Rudiments 23-26.....	Page 18
<b>Part Five</b>	
<i>Foot Technique</i>	
Foot Technique.....	Page 20
Practicing Your Foot Technique.....	Page 21
<b>Part Six</b>	
<i>The Rudimental Method for the Feet</i>	
Key.....	Page 23
Rudiments 1&2.....	Page 23
Rudiments 3-6.....	Page 24
Rudiments 7-10.....	Page 25
Rudiments 11-14.....	Page 26
Rudiments 15-18.....	Page 27
Rudiments 19-22.....	Page 28
Rudiments 23-26.....	Page 29
<b>Part Seven</b>	
<i>Further Studies</i>	
The Rudiments and Your Kit.....	Page 31 & 32
Independence.....	Page 33 & 34
<b>Part Seven</b>	
<i>Closing</i>	
Closing.....	Page 36
Bibliography.....	Page 37



# About the author...



Jeremy Larochelle

I have been a drummer my entire life. As a small child I used to take out my mothers pots and pans and blast away with a couple of spoons. My father used drumming as a tool to give our family a few extras in life. I always witnessed such joy in his face when he played. That probably best explains why I chose the drums as my instrument in the school band.

I remained in the school concert and marching band throughout high school and received the “Musicians Award of Merit” for excellence in the subject. After high school I attended the famous Berklee College of Music in Boston Massachusetts. It was in those halls that I witnessed music being pushed to the next level. Students and teachers alike were diving deep into the study of their craft, continually pushing to develop themselves as players and shape the scope of music as a whole. Unfortunately my studies were cut short as family problems arose and my financial resources dried. I vowed one day I would return to that great institution and this book is a piece of that journey.

I have earned my credits on the streets playing within any musical situation I can encounter. It is not uncommon for me to be playing bop jazz on one night, straight blues another, big band on Sunday and classic rock on the weekends. I have toured relentlessly in fifteen passenger vans, gotten sea sick on major cruise lines while keeping time for Broadway shows, and acted as an urgent fill-in for my share of theater gigs, but I am not a rock superstar. You won’t find my name backing up the music businesses next great superstar. I am a normal guy, who happens to make his living playing the drums, and if you would like to do the same you are going to need the proper tools to handle what will be thrown at you.

“Rudimental Technique and Analysis” is how I laid the ground work for a professional career as a drummer and musician. Using the rudiments I have created a number of exercises that develop both hand and foot technique. When the metronome or click track is added each rudiment can be played in a variety of ways helping the student work on their internal clock and sense of time, a vital aspect for all drummers who want to get paid for their work. Later on we will use our rudiments to create interesting lead-ins, fills, grooves and solos. Finally we will explore how to use the rudiments to create limb dependence and independence a must for any drummer with the desire to play Latin, Swing or Broadway/Theater music.

I chose the rudiments because they are easy to remember. That enables me to practice consistently without anything written to remind me what to do next. This allowed me to practice at any time and anywhere and all I needed was a pair of sticks, metronome and something to hit.

When I started analyzing the rudiments for this book I stumbled across another plus of using them in practice. The rudiments cover virtually any sticking pattern we can create. If you break apart any great solo, groove or fill chances are you will find it is rudiment based, much like the major scale for melodic players, the rudiments are the primary building blocks for any great drummer.



# Before you begin...



## What you will need...

For the first part of the book you will not need a drumset but you will need a pair of sticks (please refer to the section on grip for ideas on what kind you should buy). You will also need a metronome. Many music stores have a variety that range in price from \$10 to \$100.00. The \$10 metronome will work just fine. You will also need a watch with a second hand that works and a practice pad or down pillow (which we will discuss later) and something to sit on, preferably a drum stool.

## Practice time...

I strongly suggest that you try to find a consistent time to practice every day. Set aside at least 30 minutes to work through the exercises. The key is to allow yourself thirty minutes every day as opposed to an hour or two every three days. Try to practice at least five times a week if you want to see solid progress. I have been playing for over 18 years and I still set aside a half hour every day to go through my basic rudiments with my hands and another half hour to work my feet.

## Keep it fun...

Playing the drums should always be fun. It is a release of stress and shouldn't create any. If your practice session becomes boring then stop and find something else to do and return later when you are in a different state of mind. For centuries the drum has been the focal point of celebrations and festivals, so every time you pick up those sticks, do it to have fun!

## If it hurts...

If you feel nagging pain at any time during or after your rehearsal stop and seek the advice of a physician. You will experience some pain in the beginning as the small muscles in your hands and wrists are not used to such a work-out, but those pains should subside with daily practice. Consistent pain should always be discussed with your doctor.





## Part One

# Holding the sticks

*Properly holding the drumsticks will be our first objective. There are three basic grips that a drummer can choose from. From the early days of field corps drumming into big band, swing and jazz the predominant grip was the traditional grip. When jazz merged with blues and formed rock more power was needed from the drummer to match the sound of the electric guitar, amplified bass and vocals; this was found in the matched grip. When even more power is needed the drummer can convert his matched grip into the timpani grip by simply sliding his thumb on top of the stick; a technique borrowed from the masterful techniques of the concert percussionist. All three techniques have their own advantages and disadvantages, none are a better choice for the student. In the end it is the grip you feel most comfortable using.*

### Picking YOUR Stick...

Picking a drumstick is extremely important. This is what connects you to your drums. There are dozens of manufacturers and thousands of different types that range from standard sizes (stick sizes range from 2A or B to 9A or B with 2 being a thicker diameter and 9 a thinner one) to artist endorsed specialty models. In the end it is all up to you, how comfortable the stick feels in your hand and how well it suits what style of music you play. I suggest new students stick with a 7A if they have small hands or a 5A if they have an average size hand. I prefer to practice with a heavier stick than I would normally play to help strengthen the muscles in my hands and wrists. Try a variety of styles and sizes until you find the stick that feels the best in YOUR hand. As you develop don't be shy about using different sticks for different gigs, maybe a 7a for jazz work and a 2b for heavy rock.

### Matched Grip

In Matched grip you grip the stick with your hand on top. Your thumb should grip the side of the stick keeping it in the curve of your fingers. Use your wrist to move the stick up and down and your fingers and thumb to help guide the stick and control the rebound by tightening-up to slow the bounce or loosening to increase it.



### Timpani Grip

In Timpani Grip you start by gripping the stick the same as Matched Grip, then roll your hand so your palm is on the side of the stick and your thumb is on top. The stick will come to rest in the curve of your fingers, again use your wrist to move the stick up and down and your fingers and thumb to guide and control the rebound of the stick.



### Traditional Grip

Hold your hand out with your palm-up, but at a slight inward angle. Act as though you are lightly gripping a tennis ball. Rest your stick on top of your ring finger with your middle and index fingers on the back of the stick, and your thumb on top. Roll your wrist inward to move the stick up and down. Control the sticks movement and bounce with your fingers.





## Part One

# Holding the sticks (continued)

### Matched & Timpani Stroke

Sit upright with good posture as though you are sitting in a chair with arm rests. Hold your stick with either your Matched or Timpani Grip placing the tip on the center of a drum or practice pad. Raise your stick up with just your forearms while keeping your wrist relaxed. When your hands are just below your lower chest allow your forearms to fall. Slightly stiffen your wrist as you come down aiding your fingers to strike the center of the drum. Allow the stick to bounce. Control that bounce by tightening-up your grip for fewer bounces and loosening it for more. It is important that you stay relaxed and allow the stick to do most of the work.



### Traditional Grip Stroke

Again sit upright with good posture as though you are in a chair with arm rests. Hold your stick with your Timpani Grip and place the stick's tip on the center of a drum or pad. Keep your wrist relaxed as you raise your stick with your forearm. In this grip roll the wrist and hand forward and inward as you strike the drum. Control the bounce by tightening your grip.



*\*In this grip and stroke your opposite hand is in Matched or Timpani position.*

*None of the grips shown are better than the others. Each grip has it's own advantages and disadvantages. Feel free to explore how each one works during your practice time. After a while you will feel more comfortable with one style and begin to use that as your default. I recommend that you continue to explore each style as you work on your craft. If you are able to understand and execute each grip and stroke then you will have more tools to call upon in any drumming situation.*

### Final Words On Holding Your Sticks

*I would suggest that in the early stages of your development you find a qualified teacher whom can analyze your grip, stroke and posture. These are the building blocks to your development and it is wise to make sure your foundation is as solid as possible. Many times students have difficulty executing a pattern or rudiment because their technique is poor. There are many qualified teachers throughout the United States and I am sure there is someone in your hometown. Ask musicians you know, other instrument instructors, schools, local music stores or even community centers and you are bound to find someone who is willing to help you start your playing on the right foot and hand.*



## Part Two

# Posture

After developing your stick technique, the next item on our list of developing a solid foundation for playing is posture. So grab a drum stool or chair and let's get started. Proper posture allows the musician to play in a relaxed and efficient manner allowing the arms; forearms, wrists, hands, legs and feet to fall comfortably into position, but proper posture also plays a vital role towards your overall health while playing.

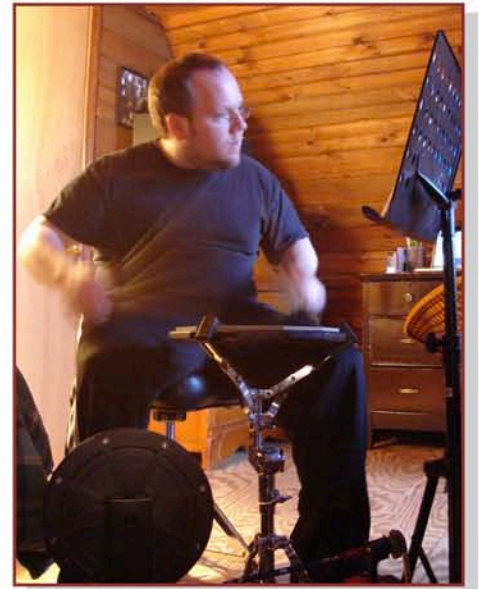
The drum set player is the most physically challenged of all musicians. We use our hands, arms, legs and feet constantly throughout a performance. During a gig we must turn from right to left and left to right to move around the kit, and when we are in the groove we tend to bounce up and down. All of these movements place a great amount of pressure on the lower back and shoulders. Proper posture reduces this strain and will help eliminate any pain that may arise in your drumming future.

Proper posture boils down to one very important thing, **sit upright, tall and proud**. If you are sitting upright your arms from the shoulders to the elbows should fall straight down following your upper torso. Your elbows to the wrists will sit comfortably at a 90 degree angle. When using matched or timpani grip your hands will bend slightly in so your stick tips fall onto the center of the drum, pad or pillow. In traditional grip your left hand will be facing upward and your stick will fall to the center of the drum. Your arms should not be sticking out too far from the body. Sit tall and proud but be relaxed and loose. Be confident, you drive the band!

As for your feet your thighs should sit perpendicular to the body on a slight downward angle. Your lower legs should be slightly angled away from your body (see picture below). If your back is straight your legs will properly fall into this position to support your body.



*\*Note: Even if you are not using drum pedals yet make it a habit to always sit with your feet in front of you in proper position. This will help keep your upper torso in place and make your playing more comfortable.*



*Proper posture using a practice pad.*



*Proper posture on the kit.*



*Part Three*  
Preparation for the  
Rudimental Method





# Part Three "Preparation for the Rudimental Method"

## A quick lesson on reading.

Most drummers don't, won't or can't read music and it is a shame. Reading music does so much for you. First it officially makes you a musician, and as a drummer that's an important thing. Second it allows you to try new ideas and concepts because the pros who can read also write their own music to help share their ideas. Third it gives you more opportunities for work. Being able to read music allows you to seek out work in theaters, big-bands, show bands, cruise ships and professional studios.

For the purpose of this book I am going to present you with the basics. When we get to the rudiments they will be written out with the stickings "RLRR" (right, left, right, right) and they will also be written musically so you can see how they look in their proper format. Throughout this

book I will explain things in phrases such as "1 beat per quarter note". If you don't know what a quarter note is you will have some difficulty. Read this page and you will do just fine.

If you want to be a serious drummer I encourage you to learn to read music. You will develop at an amazing pace. The next book in my series will cover the concept of reading in great detail. For now find a good teacher or get a hold of "Drum Method for Band & Orchestra" by Haskell W. Harr. This is the best explanation of drum notation I have found and is an excellent resource to begin your reading journey.

**THE STAFF**

Indicates "Drum Cleff": Written for drum set

Indicates "4/4 time": Four beats per measure. Each beat is 1/4 or a quarter note.  
Can also be **C** for "Common Time"  
This is your time signature. Other examples include 3/4, 2/4 & 6/8.

One Two Three Four    One & Two & Three & Four &    One E & A 2 E & A 3 E & A 4 E & A    1 e & e & e & a    4 e & e & e & a

**"Quarter Note"**  
1 Beat is 1/4 of the measure  
It takes 4 notes to complete a measure in 4/4 time.

**"Eighth Note"**  
1 Beat is 1/8 of the measure  
It takes 8 notes to complete a measure in 4/4 time.

**"Sixteenth Note"**  
1 Beat is 1/16 of the measure  
It takes 16 notes to complete a measure in 4/4 time.

**"Thirty-second Note"**  
1 Beat is 1/32 of the measure  
It takes 32 notes to complete a measure in 4/4 time.

**"Triplet"**  
1 Beat is 1/3 of the measure.  
Or  
3 Beats over the place of 2.

**"Whole Note"**  
1 beat of four per measure  
As a drummer you typically roll for the measure.

**"Half Note"**  
2 beat of 2 per measure  
As a drummer you roll twice for the measure.

**"Whole Rest"**  
Don't play for the entire measure.

**"Half Rest"**  
Don't play for half the measure.

**"Quarter Rest"**  
Don't play for one beat in 4/4 time.

**"Eighth Rest"**  
1 rest is 1/8 of the measure in 4/4 time.

**"Sixteenth Rest"**  
1 rest is 1/16 of the measure in 4/4 time.

**"Thirty Second Rest"**  
1 rest is 1/32 of the measure in 4/4 time.

**"Tied Rest"**  
Total rest equals sum of the beats rested.  
This example 3.

**"Tied Note"**  
When notes are tied you hold them the sum of their beats.  
This one is 3 beats.

**"Dotted Note"**  
1 beat plus half the value of the beat.  
This example 3 beats.

**"Dotted Rest"**  
1 beat plus half the value of the beat.  
This example 1 and 1/8 rests.

**"Repeat"**  
Repeat previous measure.

**"Repeat"**  
Repeat what is in between these two bars.

**Rudimental Technique and Analysis**





## Part Three "Preparation for the Rudimental Method"

# The metronome



### Why a metronome?

Understanding how to use the metronome is a must for any serious drummer. When properly used during practice it will help you to build a sense of solid and consistent time, the number one thing required of a drummer in any type of musical situation. In a live playing situation the drummer is the metronome for the entire band, so it is essential that we are able to create a sense of solid time.

In practice the metronome can also be used as a gauge to see how your skills are developing. When we begin working on our rudiments we will start at a slower tempo, say 80bpm\* and work through them until we have mastered all 26 rudiments then we will start over at a faster tempo, say 110bpm. This gradual process will continue until you are at 220bpm. Using a metronome will keep you honest and is the only way to master this process.

### How do I use this thing?

The metronome is a very powerful tool and depending on what type you have (there are many options). I use the one pictured above, a Korg MA-30. On this model you can set the click to a variety of options from 1 click per beat to triplets and even dotted eighths. For my rudimental practice I set The beat to "1" so I get one beat per quarter note. When I first started working through the rudiments I set the tempo at 80 beats per minute.

It is important to note that when a drummer starts to practice with a metronome they will begin to develop their own personal style, some will play on the click, some behind and others ahead. Make sure you can hear the click and what you are playing is rhythmical to the "click...click...click...click..." of the metronome. When we begin our section on analyzing the rudiments I will show you how I divide the rudiment to the click of the metronome.

\*bpm=beats per minute





### Part Three "Preparation for the Rudimental Method"

## Utilizing your watch



A clock or watch is an important part of this method. When you begin work on the rudiments you will play each one for exactly one minute. Without a watch that one minute could end up being ten seconds or four minutes. By keeping each rudiment at a set time we allow ourselves enough time to develop the sticking, bounce and groove of the technique at hand. A set length of time also allows the muscles in the hand to "memorize" the movements they are making.

Your wristwatch serves another cool function. You can turn it into a metronome. If your watch has a second hand then each time it clicks at 60 beats per minute, double that and you are at the average rock/pop tempo of 120 beats per minute. This is a great back-up in case you are at a gig or rehearsal and there is a question with the tempo. For "The Rudimental Method" you should use both a watch and a metronome.

### Part Three "Preparation for the Rudimental Method"

## The Down Pillow Method

When I began this method I sought the advice from one of the great masters of our craft Billy Cobham. Mr. Cobham is a jazz and fusion pioneer who sought out and captured amazing technique that has propelled him from professional drummer to musical innovator. I suggest any serious student find out more about him and his contributions to the drumming community.

One of Mr. Cobham's suggestions was to take away my practice pad and replace it with a down pillow or any pillow that provides no rebound for the sticks. The goal is to get your hands, wrists and fingers to control and manipulate the bounce of the stick. The next time you return to the kit and do have the added rebound from the drums you will be able to better control that bounce giving you great speed, dynamic range and technical ability.

It is quite simple to set up. I usually sit on my couch put the pillow on a coffee table set the metronome, watch some television and work through my rudiments. It is a nice way to unwind from a long day.

I added more resistance to my hands, fingers and wrists by trading in my pair of 5A drumsticks for a hefty corps marching set. Now when I sit at a kit with a pair of 5A's I really feel in control of the stick



*Practicing using the Down Pillow Method.*

I have adopted this method as my daily practice routine for a number of reasons. It is a method I can do pretty much anywhere because it doesn't take a lot of materials or space and it is very quiet. I can actually feel the workout in my hands and wrists and I see the results every time I play my kit. In my travels I have found that many of the top pros use it for the same reasons, so give it a try and see why!



## Part Three "Preparation for the Rudimental Method"

# Putting it all together.

So you found a metronome and a watch. You grabbed your oldest pillow and a new pair of sticks. You feel confident in your technique and your posture is perfect. You are ready to begin "The Rudimental Method". On the next pages I will present you with the Basic 26 Snare Drum Rudiments. Each rudiment will be written out musically and with the proper sticking patterns. I have also analyzed each rudiment for you giving you the section where the click will fall to create a nice feel. I suggest you start each one at a very slow tempo, say 80 bpm, and work through all 26 until you are confident you understand each one. When you feel "ready" increase the metronome by 20bpm, in this case you would be at 100 bpm. If it feels too difficult slow down by 10bpm, in this case 90bpm, and work from there. Be somewhat critical of yourself and make sure your technique can handle a slower tempo before you speed up.

### 21.) The Paradiddle

Played

Sticking

Click

WRITTEN 100-208bpm

## Discipline

Discipline will be your best ally as you develop your technique. It is going to take patience, hard work and of course time for you to develop. As a society we demand things now, but building proper technique is not a "now" process. If you take the time now to build solid proper technique it will make any groove, fill, solo or style easier to comprehend and execute in your drumming future.

I have always compared my study of drumming with my childhood in the martial arts. In karate you work through the same basic katas every single day. Even if you are a black belt you still must do the first kata you learned as a novice student. You never stop working through the basics. In drumming the rudiments are like those katas. They are simple routines that encompass virtually any movement you will need to make to create any groove, any fill or any solo. The rudiments are the building blocks for drumming as the katas are for karate.

As a karate student you do these movements over and over again until they get lodged in your brain. Any person who has seen "The Karate Kid" will remember Mr Miagi making Daniel-san "paint the fence". A repetitive technique that overtime enables Daniel-san to block his opponents attacks without thinking.



Mr. Miagi & Danielson

In time working with these techniques your subconscious will begin to take over and you will notice new and interesting ideas popping up in your playing. Difficult grooves or fills you had trouble with will seem simpler. This is because your body fully comprehends the technique and can act on your brains' impulse without resistance. These rudiments will open a world of opportunity for you, but it is up to you, the student, to be disciplined and take the time each day to work through them.



*Part Four*  
The Rudimental Method  
for the Hands





Part Four

# The Rudimental Method

Work through each rudiment for one minute.

Name & Number of Rudiment

## 2.) The 5 Stroke Roll

Build up of Rudiment.  
Each One is in 4/4 Time unless otherwise noted.  
All rolls are written without a time signature.

One Rudiment

Sticking  
"R"=Right Hand  
"L"=Left Hand

Click  
(Set Beat to "0" and tempo to desired beats per minute)

The written version  
of the rudiment  
in time.

Box dictates  
"Actual Speed"  
of all rolls.  
Set your metronome's BPM  
to a lower number for this section.



Listen to the lessons on the included cd.

## 1.) The Long Roll

Played

## 2.) The 5 Stroke Roll

The Five & Seven Stroke Rolls are written to be played within one measure as a combination of two or three beats. The best way to build up your speed to accomplish this is to maintain a consistent pulse with the click and then speed up your metronome's beats per minute. Once you are comfortable at say 180 or 200 bpm. Slow the click down to 60bpm and try to fit the role in it's proper time.





# The Rudimental Method



Listen to the lessons on the included cd.

### 3.) The 7 Stroke Roll

Played

Sticking

Click

WRITTEN

100-208bpm

60-120bpm

Click 1

### 4.) The Flam

Played

Sticking

Click

WRITTEN

A little "l" or "r" indicates that you strike the drum slightly ahead of the main beat.

### 5.) The Flam Accent

Played

Sticking

Click

WRITTEN

100-208bpm

60-120bpm

### 6.) The Flam Paradiddle

Played

Sticking

Click

WRITTEN

100-208bpm

60-120bpm





Part Four

# The Rudimental Method



Listen to the lessons on the included cd.

## 7.) The Flamacue

Played

Sticking

Click

WRITTEN

100-208bpm

## 8.) The Ruff

Played

Sticking

Click

WRITTEN

100-208bpm

Two little "ll" or "rr" indicates that you strike the drum twice slightly ahead of the main beat.

## 9.) The Single Drag

Played

Sticking

Click

WRITTEN

100-208bpm

## 10.) The Double Drag

Played

Sticking

Click

WRITTEN

100-208bpm





Part Four

# The Rudimental Method



Listen to the lessons on the included cd.

## 11.) The Double Paradiddle

For time signatures other than 4/4 you can either set your click to the top number or continue using 4 beats per measure. When practicing the Double Paradiddle in 4/4 time you will land on the one of your click every five Double Paradiddles. This is called a pollyrhythm.

Played

Sticking

Click

**WRITTEN**

100-208bpm

New Time Signature. Means Six 8th notes per measure.

New Time Signature. Means 3 quarter notes per measure.

Click is still in 3/4. 6/8 divided by 2 is 3/4. Drummers must know math!

## 12.) The Single Ratamacue

Played

Sticking

Click

**WRITTEN**

100-208bpm

60-120bpm

## 13.) The Triple Ratamacue

Played

Sticking

Click

**WRITTEN**

100-208bpm

60-120bpm

## 14.) The Single Stroke Roll

Played

Sticking

Click

**WRITTEN**

100-208bpm

60-120bpm





# The Rudimental Method



Listen to the lessons on the included cd.

## 15.) The Nine Stroke Roll

The Nine, Ten, Eleven, Thirteen and Fifteen Stroke Rolls are written to be played within one measure as a combination of two or three beats. The best way to build up your speed to accomplish this is to maintain a consistent pulse with the click and then speed up your metronome's beats per minute. Once you are comfortable at say 180 or 200 bpm. Slow the click down to 60bpm and try to fit the roll in it's actual speed.

**Sticking**

**Click**

**WRITTEN**

100-208bpm

60-120bpm

Click 1 2

## 16.) The Ten Stroke Roll

**Sticking**

**Click**

**WRITTEN**

100-208bpm

60-120bpm

Click 1 2

## 17.) The Eleven Stroke Roll

**Sticking**

**Click**

**WRITTEN**

100-208bpm

60-120bpm

Click 1 2

## 18.) The Thirteen Stroke Roll

**Sticking**

**Click**

**WRITTEN**

100-208bpm

60-120bpm

Click 1 2





# The Rudimental Method



Listen to the lessons on the included cd.

## 19.) The Fifteen Stroke Roll

Played

Sticking: LLRLLRLLRLLRLLR RLLLRLLRLLRLLR LLRLLRLLRLLRLLR

Click: [Diagram showing click patterns]

WRITTEN 100-208bpm 60-120bpm

Click 1 2

## 20.) The Flam Tap

Played

Sticking: lR L rL R lR L rL R lR L rL R lR L rL R rL R lR L

Click: [Diagram showing click patterns]

WRITTEN 100-208bpm

## 21.) The Paradiddle

Played

Sticking: L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R

Click: [Diagram showing click patterns]

WRITTEN 100-208bpm

## 22.) The Drag Paradiddle

Played

Sticking: L R R L R L L R L L R L R R L R R L R L L R L L R L R R

Click: [Diagram showing click patterns]

WRITTEN 100-208bpm 60-100bpm





# The Rudimental Method



Listen to the lessons on the included cd.

## 23.) The Double Drag Paradiddle

Played

Sticking

Click

WRITTEN

100-208bpm

60-120bpm

L RR L RR L R L L R LL R LL R L RR L RR L RR L R L L R LL R LL R L RR

## 24.) The Flam Paradiddle Diddle

Played

Sticking

Click

WRITTEN

100-208bpm

lR L R R L L rL R L L RR lR L R R L L rL R L L RR

## 25.) Lesson 25

Played

Sticking

Click

WRITTEN

100-208bpm

L L R L R RR L R L RR L R L LL L R RR L R L LL L R RR L R L LL L R

## 26.) The Double Ratamacue

Played

Sticking

Click

WRITTEN

100-208bpm

RR L RR L R L R LL R LL R L R L RR L RR L R L LL R LL R L R L





*Part Five*  
Foot Technique





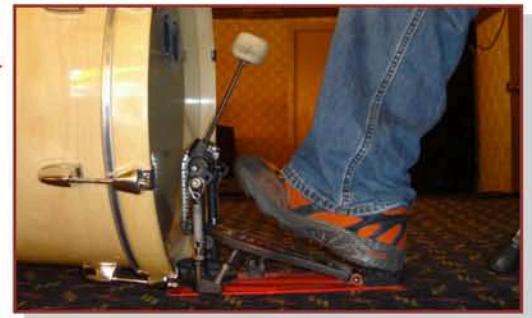
# Foot Technique

We will now introduce the Rudimental Method to our feet. Foot technique is basically the same as your hand technique. Overall bass drum technique boils down to three basic methods; Heel-Down, Heel-Up, and The Heel-Toe Method. From those building blocks each drummer may add his or her own unique approach due to our different body types, playing styles and physical abilities. I have been practicing The Rudimental Method with my feet for a number of years using "Heel-Up"; it wasn't until I studied the "Heel-Toe Method" that I was able to give the rudiments their fluidity like I do with my hands. Some of my students have found Heel-Up easier and some Heel-Down. It is all about personal style and taste. Experiment with each type and find the one that feels the most relaxed and comfortable for you.

You may experience a little soreness in your legs and calves when you first begin these techniques. This is very normal. As in your hands, you are using your muscles in a much different way than they are used to. I would suggest doing a simple stretching routine before any lengthy practice, rehearsal or gig, and keep drinking water before, during and after your time at the drums. Hydration is important for proper muscle function.

## Heel-Down

In Heel-Down you play with your heel continually touching the footboard and acting as the pivot point for your foot's range of motion.



## Heel-Up

In Heel-Up technique your foot is tapping the bass drum pedal and you are controlling the rebound and attack with the ball of your foot. This is the most common technique because this is how we all tap on the floor.



## The Heel Toe Method

In The Heel Toe Method the drummer comes down with his heel first making the initial strike on the drum, he then controls the rebound with the ball of his foot making the second strike or stopping it. Then it is back to the heel. Rudiments are easier with this technique because the overall motion is identical to your fingers and wrist as in your hand technique.





## Practicing Your Foot Technique

Adding your feet into a daily practice regiment may be tough. There are a few obstacles that always seem to get in the way for drummers. The two biggest ones are time and a place to practice.

### Time...Time...Time...I need more Time!

We are all busy individuals with many things to do in a day and it doesn't matter if your are 4 or 40. There are places to go and people to see, so finding time in your day to practice will always be very tough. You are probably already practicing The Rudimental Method with your hands for 26 minutes each day. And I am sure if you have a drum set you like to hop on your skins and jam away to music too, and now I am asking you to devote another 26 minutes to applying the same method with your feet.

### My Neighbors Hate Me!

Welcome to the world of the drummer. I get constant calls from my neighbors asking me to give them a break, and my family is always complaining about the noise in the house. Playing a drum set always requires extra space in your home and understanding family and neighbors. So when I have a chance to play my drums I like to play along with tunes, work on difficult arrangements or new concepts, I don't want to waste my precious kit time on repetitive foot work. I decided the best way to keep my neighbors happy and still get the foot workout I needed was to invest a few bucks in a practice pad that I could use for my feet.

The drum community offers a number of different bass drum practice pads. These handy devices stand up on their own and place a practice pad at a 90 degree angle to the floor. You can mount your pedal to the base and use your regular single or double bass-pedal set up. They are available at any major drum supplier and are relatively inexpensive.

For my practice set-up I mount my standard double bass drum pedal to my bass drum practice pad and sit on a regular drum stool. I added a practice pad for my hands on a snare stand in-between my legs. This helps my overall posture and allows me to work on my hand technique and independence during my foot workout.





*Part Six*  
The Rudimental Method  
For the Feet



# The Rudimental Method for the Feet

Work through each rudiment for one minute.

Name & Number of Rudiment

## 17.) The Eleven Stroke Roll

Build up of Rudiment.  
Each One is in 4/4 Time unless otherwise noted.  
All rolls are written without a time signature.

One Rudiment

Played

Sticking  
"R"=Right Foot  
"L"=Left Foot

Click  
(Set Beat to "0" and tempo to desired beats per minute)

The written version of the rudiment in time.

Box dictates "Actual Speed" of all rolls.  
Set your metronome's BPM to a lower number for this section.



Listen to the lessons on the included cd.

## 27.) The Long Roll

Played

## 28a.) The 5 Stroke Roll

The Five & Seven Stroke Rolls are written to be played within one measure as a combination of two or three beats. The best way to build up your speed to accomplish this is to maintain a consistent pulse with the click and then speed up your metronome's beats per minute. Once you are comfortable at say 180 or 200 bpm. Slow the click down to 60bpm and try to fit the role in it's actual speed.





# The Rudimental Method for the Feet



Listen to the lessons on the included cd.

## 29.) The 7 Stroke Roll

Played

Sticking

Click

WRITTEN

80-180bpm

Click 1

60-100bpm

Detailed description: This block contains the musical notation for 'The 7 Stroke Roll'. It features a 4/4 time signature and a 'Played' section with accents. The notation includes a 'Sticking' line with the sequence: LLRRLLR, RRLLRRL, LLRRLLR, and LLRRLLR. Below this is a 'Click' line with vertical tick marks corresponding to the notes. A red 'WRITTEN' label is at the bottom left. Tempo markings are '80-180bpm' and '60-100bpm'. A 'Click 1' label is at the bottom right.

## 30.) The Flam

Played

Sticking

Click

WRITTEN

80-180bpm

A little "l" or "r" indicates that you strike the kick drum slightly ahead of the main beat.

Detailed description: This block contains the musical notation for 'The Flam'. It features a 4/4 time signature and a 'Played' section with accents. The notation includes a 'Sticking' line with the sequence: rL lR, rL lR, rL lR, rL lR, rL lR, rL lR, rL lR, rL lR, rL lR, rL lR. Below this is a 'Click' line with vertical tick marks. A red 'WRITTEN' label is at the bottom left. Tempo marking is '80-180bpm'. A callout box with a speech bubble points to the first note, containing the text: 'A little "l" or "r" indicates that you strike the kick drum slightly ahead of the main beat.'

## 31.) The Flam Accent

Played

Sticking

Click

WRITTEN

80-200bpm

60-120bpm

Detailed description: This block contains the musical notation for 'The Flam Accent'. It features a 4/4 time signature and a 'Played' section with accents. The notation includes a 'Sticking' line with the sequence: rL R L, lR L R, rL R L, lR L R, rL R L, lR L R, rL R L, lR L R, rL R L, lR L R. Below this is a 'Click' line with vertical tick marks. A red 'WRITTEN' label is at the bottom left. Tempo markings are '80-200bpm' and '60-120bpm'. A red dashed line with an arrow points to the end of the first section.

## 32.) The Flam Paradiddle

Played

Sticking

Click

WRITTEN

80-180bpm

60-120bpm

Detailed description: This block contains the musical notation for 'The Flam Paradiddle'. It features a 4/4 time signature and a 'Played' section with accents. The notation includes a 'Sticking' line with the sequence: rL R L L, lR L R R, rL R L L, lR L R R, rL R L L, lR L R R, rL R L L, lR L R R. Below this is a 'Click' line with vertical tick marks. A red 'WRITTEN' label is at the bottom left. Tempo markings are '80-180bpm' and '60-120bpm'. A red dashed line with an arrow points to the end of the second section.







# The Rudimental Method for the Feet



Listen to the lessons on the included cd.

## 37.) The Double Paradiddle

For time signatures other than 4/4 you can either set your click to the top number or continue using 4 beats per measure. When practicing the Double Paradiddle in 4/4 time you will land on the one of your click every five Double Paradiddles. This is called a pollyrhythm.

Played

Sticking

Click

**WRITTEN**

80-160bpm

New Time Signature. Means Six 8th notes per measure.

New Time Signature. Means 3 quarter notes per measure.

Click is still in 3/4. 6/8 divided by 2 is 3/4. Drummers must know math!

## 38.) The Single Ratamacue

Played

Sticking

Click

**WRITTEN**

80-160bpm

60-100bpm

## 39.) The Triple Ratamacue

Played

Sticking

Click

**WRITTEN**

80-120bpm

60-100bpm

## 40.) The Single Stroke Roll

Played

Sticking

Click

**WRITTEN**

100-160bpm

60-100bpm



# The Rudimental Method for the Feet

The Nine, Ten, Eleven, Thirteen and Fifteen Stroke Rolls are written to be played within one measure as a combination of two or three beats. The best way to build up your speed to accomplish this is to maintain a consistent pulse with the click and then speed up your metronome's beats per minute. Once you are comfortable at say 180 or 200 bpm. Slow the click down to 60bpm and try to fit the roll in it's actual speed.

## 41.) The Nine Stroke Roll

**Sticking**  
**Click**

WRITTEN 100-160bpm

LLRRLRR L RRLRRL R LLRRLRR L LLRRLRR L

Click 1 2

60-120bpm

## 42.) The Ten Stroke Roll

Listen to the lessons on the included cd.

**Sticking**  
**Click**

WRITTEN 100-160bpm

LLRRLRRLL RRLRRLRR LLRRLRRLL LLRRLRRLL

Click 1 2

60-120bpm

## 43.) The Eleven Stroke Roll

**Sticking**  
**Click**

WRITTEN 100-160bpm

LLRRLRRLLR RRLRRLRRLL LLRRLRRLLR LLRRLRRLLR

Click 1 2

60-100bpm

## 44.) The Thirteen Stroke Roll

**Sticking**  
**Click**

WRITTEN 120-160bpm

LLRRLRRLLRRL RRLRRLRRLLR RRLRRLRRLLR

Click 1 2

40-100bpm





# The Rudimental Method for the Feet



Listen to the lessons on the included cd.

## 45.) The Fifteen Stroke Roll

Played

Sticking

Click

WRITTEN

100-160bpm

40-100bpm

Click 1 2

LLRLLRLLRLLRLLR RLLRLLRLLRLLRLLR LLRLLRLLRLLRLLR

## 46.) The Flam Tap

Played

Sticking

Click

WRITTEN

80-160bpm

lR L rL R lR L rL R lR L rL R lR L rL R rL R lR L

## 47.) The Paradiddle

Played

Sticking

Click

WRITTEN

80-160bpm

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

## 48.) The Drag Paradiddle

Played

Sticking

Click

WRITTEN

80-160bpm

40-100bpm

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



# The Rudimental Method for the Feet



Listen to the lessons on the included cd.

## 49.) The Double Drag Paradiddle

Sticking

Click

WRITTEN

80-160bpm

60-120bpm

## 50.) The Flam Paradiddle Diddle

Sticking

Click

WRITTEN

80-160bpm

## 51.) Lesson 25

Sticking

Click

WRITTEN

80-160bpm

## 52.) The Double Ratamacue

Sticking

Click

WRITTEN

80-160bpm





*Part Seven*  
Further Studies



### The Rudiments and your Kit...

*Just playing the rudiments statically on a pillow or practice pad is not that much fun. That is why I encourage my students to practice the same rudiments on their drums. Any rudiment can be used in a number of different ways on the kit. You can use them as lead-ins, fills, solos, and grooves. There are no limits when you use your musical creativity!*

*LEAD-INS are great ways to use the rudiments. By simply putting your hands on different sound sources (i.e. snare drum, toms, cymbals) you can create great ways to lead into a song or groove. If you wonder if you are doing it right, just listen. If you can hear the rudiment, you are doing it correctly.*

#### 53. The Flam Paradiddle Diddle as a lead-in...

  Listen to the lessons on the included cd.



Hi-Hat  
Ride Tom  
Snare  
Floor Tom  
Kick  
Hi Hat Pedal

4/4 4/4

R L R L L R R

*/// are time markings. Each / represents one beat. It is up to the drummer to create and maintain the groove within the context of the song. This is how a common drum score is written.*

#### 54. The Drag Paradiddle as a lead-in...




Hi-Hat  
Ride Tom  
Snare  
Floor Tom  
Kick  
Hi Hat Pedal

4/4 4/4

L R R L R L L

*In this instance I slowed the rudiment down from it's written time, changing 16ths to eighths, and eighths to quarters.*



# Further Studies

By having a rudimental vocabulary you will be able to create more interesting **FILLS** on the drums. Like lead-ins it is all about placing your hands, and feet, on different sound sources. Just remember that your fills have to be the same time(speed) as the rest of the groove so don't be shy about bending the rules to make the rudiment work!

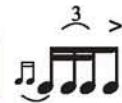
## 55.) The Double Paradiddle Diddle as a fill...



Listen to the lessons on the included cd.

Combining the rudiments is ok. In this instance I added a single stroke roll (four) before the Double Paradiddle Diddle and a big crash cymbal hit after to add energy to the fill.

## 56.) The Ratamacue as a fill...



In this instance I spread the fill over two bars using the same rudiment. I just moved it from sound source to sound source.

## 57.) The Flam Accent as a 2 beat fill...



How about a one or two beat fill. Chances are there's a rudiment that will work!



## Coordination...

Coordination in drumming is how you play with your four limbs (2 feet, 2 hands). There is Melodic Coordination where one limb is playing at a time. Next is Harmonic Coordination where two limbs play at the same time. In Two-Part Harmonic Coordination the hand and feet may play the same pattern. Four-Way Coordination is where all four limbs are playing at the same time. Finally there is the dream for every serious drummer- Complete Independence. In Complete Independence the drummer can play any pattern with any limb without disturbing the groove of the other appendages.

Because the rudiments are easy to remember you can use them to practice your coordination. When you are playing a rudiment with just your hands or your feet you are using Melodic Coordination. Play the same pattern with your hand and feet and you have Two-Part Harmonic Coordination. Play the rudiments with your feet while keeping a groove with your hands and you have Four-Way Coordination. Play one rudiment with your hands and another with your feet and you are on the road to Complete Independence.

### 58.) The Five Stroke Roll Groove...



Listen to the lessons on the included cd.

In this instance the feet are playing the five stroke roll while the right hand maintains quarter notes on the open hi-hat topped off with 2 & 4 on the snare. At first this will be difficult, but with some effort you will find a marvelous pocket in this independence lesson.

### 59.) Funk 16th's Over Paradiddle Groove...



This is a great exercise in complete independence, not only are all the limbs moving in different directions, but the left foot must also play the hi-hat pedal to achieve the open and closed hi-hat sounds commonly found in funk. This can be achieved by cross-stepping, a concept achieved by placing half your foot on the left bass drum pedal and the other half on the hi-hat pedal.



# Part Seven Further Studies

 Listen to the lessons on the included cd.

## 60.) The Flam Shuffle Groove...



*In this instance I used light flams as the driving force behind a simple jazz shuffle. The shuffle has been a challenge for many great drummers. The syncopation between the driving bass, and triplet snare feel make it a great study in independence.*

## 61.) Paradiddle over Paradiddle Groove...



*In Harmonic Independence studies your hands should play the same pattern as your feet, in this instance I am doing the same paradiddle pattern between limbs. Try using different rudiments in the same manner to work on your Two-Part Harmonic Coordination.*

## 62.) The Paradiddle over Flam Groove...



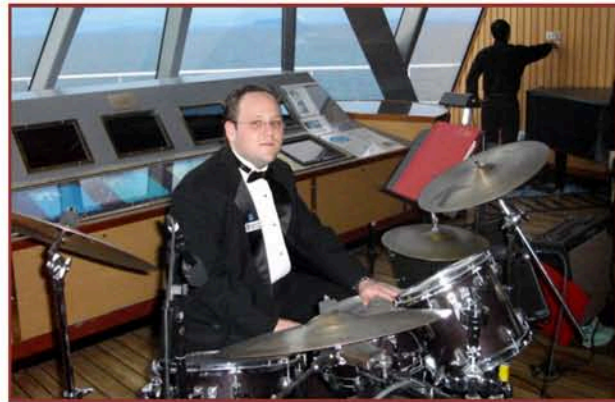
*When you feel comfortable try using rudiments over rudiments. In this case I am playing paradiddles between the floor tom and snare with the strainers off over flams on the bass drums. It creates a great little solo or earthy groove and a great study in Independence.*

*Part Eight*  
**Closing**





## Part Eight Closing



I was subbing for the house drummer at the prestigious Balsams Hotel & Resort in Dixville, New Hampshire when I ran into a diplomat from South Africa during lunch. He sat down next to me and asked me my occupation and when I informed him that drumming was my trade he quickly opened up to me as though we had been acquaintances for ten years. He taught me that in South Africa the drummer is highly regarded because it is believed that he and his drum can speak to the Gods.

The drum is the only instrument that represents a vital organ (the heart), and because of that it was the first instrument created by man and has played a vital role in the evolution of mankind since its inception. African tribesmen use it as a tool to praise their gods. During the times of emancipation slaves used drumming to speak to each other as many owners forbid their workers to converse in fear that they would revolt. These rhythms soon became the basis for spiritually based songs they used to keep their hopes alive. With the slave trade these rhythms traveled the world landing in new worlds such as Cuba, Latin America and eventually The United States where they were matched with European stringed instruments creating the basis for all music we hear today.

For the drum set player the evolution of our instrument is a grand thing, and something to be very proud of. When you play your drums you are taking part in one of the greatest developments in mankind. At the same time absorbing the history of thousands of years of our instrument circling the globe can be a challenge for the set player. The journey of our instrument has given us hundreds of styles to work with, study, and create from. To accomplish this the drummer must have the basic technique to build on, and that was the purpose of this book.

In the “Further Studies” section of this book I spoke about the study of “Independence”. This should be a primary concern for the serious minded student after he or she has mastered their technique. Independence will allow the student to move onto the next level of drumming which includes reading and interpretation of style. In reading, Independence will allow the student to perform their primary goal, which is keeping time while making the hits, accents, rests and stops with the rest of the band. In style analysis, Independence will allow the student to move freely around the kit with no restrictions. This will prove extremely valuable in the realm of “world rhythms” where the drummer is required to mimic the sounds of multiple percussionists with only his or her four limbs.

Of course the greatest part of being a drummer is playing your drums. I encourage all students who have a drum kit to sit down at their skins; put on a pair of headphones, cue up their favorite album and play along. Playing along with music has always been a part of my practice regimen since I started twenty years ago. It is a great way to see if your technique is working. Try out a few rudiment orientated fills, and just get lost in the fun of playing music. Playing along with albums is also a great way to strengthen your sense of time, and timing is the number one requirement of ALL drummers.

With solid technique you are now ready to enter the evolution of drumming. You will be able to meet any drumming challenge that comes your way. You will learn new licks, techniques, styles, fills and songs easier and you will become a better drummer with every practice session. It has been my pleasure to present you with my personal way to achieve that foundation for your craft.

## Manuals Used For This Book

**“Advanced Techniques for the Modern Drummer”** by Jim Chapin  
*Legendary manual on complete independence.*

**“4-Way Coordination”** by Marvin Dahlgren & Elliot Fine  
*Intense study of melodic, harmonic and complete independence.*

**“The New Breed”** by Gary Chester  
*Professional drummers bible.*

**“Bass Drum Secrets”** by Jared Falk  
*DVD Explaining the “Heel Toe Method”.*

**“Double Bass Drum Workout”** by Kerri Collings  
*Single and double bass technical workout.*

### READING:

**“Progressive Steps to Syncopation”** by Ted Reed  
*Berklee’s manual for all drummers.*

**“Drum Method”** by Haskell W. Harr  
*Great explanation of drum notation.*

### STYLE BOOKS

**“Drumming with the Mambo King”** by Tito Puente & Jim Payne  
*Great Latin style book, charts and play-along CD.*

**“Groove Essentials”** by Tommy Igoe  
*DVD on drum styles including swing, rock and world rhythms.*

### WEBSITES USED

<http://www.vicfirth.com/education/studcentersnare.html>  
<http://www.audiograffiti.com.au/doc/audiograffitidrumnotation.pdf>  
<http://www.pas.org/Resources/rudiments/rudiments.html>

*For more information on Jeremy Larochelle please visit his website*  
[www.jeremylarochelle.com](http://www.jeremylarochelle.com)





[www.jeremylarochelle.com](http://www.jeremylarochelle.com)