

# Tech Routine 2.

This packet is a brief survey of a few of the essential rudiments. It touches on short rolls, and the paradiddle and flam families. The goal with these exercises is to begin to apply the motions and techniques the student has learned through studying Tech Routine 1. This is by no means a comprehensive study of the rudiments, instead it is a sort of sample platter meant to give the hands and the brain a preview of what is to come in a more serious and in-depth exploration of rudimental drumming.

Special care has been taken to make the rhythmic language of the exercises as simple as possible in order to make them approachable. This simplicity should allow the student to focus deeply on the kinesthetics of each exercise.

The explanations given for each exercise provide cues for what to pay attention to during practice, and variations that will allow the student to get more mileage out of each pattern.

I urge anyone curious about the rudiments to view their study not as an obligation that must be fulfilled in the interest of becoming a "good" or a "serious" drummer, but rather to think of the rudiments as idioms and turns of phrase that allow one to begin speaking the language of a particular style of music called rudimental drumming.

Listen to Joseph Rudolph "Philly Joe" Jones' phenomenal solos on tracks like Wynton Kelly's "Potluck," from the album 'Kelly At Midnight,' Sonny Clark's "Royal Flush," from the album 'Cool Struttin' or Miles Davis' "Salt Peanuts" from the album 'Steamin' With The Miles Davis Quintet' for some examples of exceptionally brilliant rudimental improvisation. Check out a video of Santa Clara Vanguard, or The Blue Devils (or really any DCI line) for some examples of clever and challenging writing using these little idioms and turns of phrase.

# Roll With It

Jacobo Vega-Albela

Now that you have spent some time experimenting with the double stroke roll we are ready to undertake a survey of the roll rudiments. Play these exercises first with the wrist, then try using rebound. Strive for a clear difference in dynamic between the accented and unaccented notes. You can try out a three inch height for the taps and a twelve inch height for the accents to really get a feel for this. There is a lot of space between iterations of each given rudiment. Use that space to set yourself up for success by attuning to your tacet position. Try to preserve a relaxed mentality and consistent tacet position as the space compresses. As always, down strokes and upstrokes should be nice and relaxed.

## Five Stroke Roll

1  
r r l l R l l r r L r r l l R l l r r L r r l l R l l r r L

9  
r r l l R l l r r L r r l l R l l r r L r r l l R l l r r L

## Six Stroke Roll

17  
R l l r r L R l l r r L R l l r r L R l l r r L R l l r r L R l l r r L R l l r r L  
L r r l l R L r r l l R L r r l l R L r r l l R L r r l l R L r r l l R

25  
R l l r r L R l l r r L R l l r r L R l l r r L  
L r r l l R L r r l l R L r r l l R L r r l l R

## Seven Stroke Roll

29  
r r l l r r L r r l l r r L r r l l r r L r r l l r r L r r l l r r L r r l l r r L r r l l r r L  
l l r r l l R l l r r l l R l l r r l l R l l r r l l R l l r r l l R l l r r l l R l l r r l l R

37  
r r l l r r L r r l l r r L r r l l r r L r r l l r r L  
l l r r l l R l l r r l l R l l r r l l R l l r r l l R

## Nine Stroke Roll

41

r r l l r r l l R      l l r r l l r r L      r r l l r r l l R      l l r r l l r r L

45

r r l l r r l l R      l l r r l l r r L      r r l l r r l l R      l l r r l l r r L

## Ten Stroke Rolls

49

r r l l r r l l R L      r r l l r r l l R L      r r l l r r l l R L      r r l l r r l l R L  
l l r r l l r r L R      l l r r l l r r L R      l l r r l l r r L R      l l r r l l r r L R

53

r r l l r r l l R L      r r l l r r l l R L      r r l l r r l l R L      r r l l r r l l R L  
l l r r l l r r L R      l l r r l l r r L R      l l r r l l r r L R      l l r r l l r r L R

## Eleven Stroke Rolls

57

r r l l r r l l r r L      r r l l r r l l r r L      r r l l r r l l r r L      r r l l r r l l r r L  
l l r r l l r r l l R      l l r r l l r r l l R      l l r r l l r r l l R      l l r r l l r r l l R

61

r r l l r r l l r r L      r r l l r r l l r r L      r r l l r r l l r r L      r r l l r r l l r r L  
l l r r l l r r l l R      l l r r l l r r l l R      l l r r l l r r l l R      l l r r l l r r l l R

## Thirteen Stroke Rolls

65

r r l l r r l l r r l l R      l l r r l l r r l l r r L      r r l l r r l l r r l l R      l l r r l l r r l l r r L

## Fifteen Stroke Rolls

69

r r l l r r l l r r l l r r L      r r l l r r l l r r l l r r L      r r l l r r l l r r l l r r L      r r l l r r l l r r l l r r L  
l l r r l l r r l l r r l l R      l l r r l l r r l l r r l l R      l l r r l l r r l l r r l l R      l l r r l l r r l l r r l l R

4  
Seventeen Stroke Rolls

73

r r l l r r l l r r l l r r l l R l l r r l l r r l l r r l l r r L

# A Brief Introduction To The Paradiddle Family

Jacobo Vega-Albela

The paradiddle rudiments are very useful and have many drumset applications. These exercises shift accents through the paradiddle, double paradiddle, and paradiddle-diddle. I also offer a couple of possible musical combinations that create typical hemiolas seen in rudimental drumming. For an additional challenge you can try writing your own variations by changing the placement of accents. You can also apply these concepts to the patterns in RTSK.

## Paradiddle

77

R l r r L r l l

78

r L r r l R l l r l R R l r L L

## Double Paradiddle

80

R l r l r r L r l r l l r L r l r r l R l r l l

84

R l R l r r L r L r l l R l r L r r L r l L l l

## Paradiddle-diddle


88

R l r r l l r L r r l l R L r r l l  
L r l l r r l R l l r r L R l l r r

6


Combinations

91



R l r l r r L r l r l l R l r r L r l r l l R l r l r r L r l l

93



R l r r l l R l r r l l R l r r R l r r l l R l r r l l L r l l

# A Brief Introduction To The Flam Family

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The flam rudiments demand of us a great deal of control over the basic stroke types. These patterns must be choreographed using full, down, tap, and up strokes in order to get them to sound and feel the way they are meant to. A right flam (notated R in this exercise) is one where the right hand plays the primary note, and the left hand plays the grace note. The opposite is true of a left flam. Pay attention to the space between the grace note and the primary note. We do not want our flams to be so closed that they become "flat," an effect that occurs when both notes are played simultaneously. We also do not want our grace note and primary note to be so over-spaced that they become rhythmic. Pay close attention to hand frame and tacet position when setting yourself up to practice these patterns. Try adding accents to these as you see fit!

## Flams

95

R R R R L L L L

## Flams (hand-to-hand)

97

R L R L R L R L

## Flam Taps

99

R R L L R R L L

8

Inverted Flam Taps

100

R L L R R L L R

Flam Accent

101

R L R L R L

Swiss Triplet

102

R R L R R L L R

Combinations

103

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

107

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