

Snare/ Hi-hat Control (using the double paradiddle)

Copyright danielluttick.com 2005

As drummers it is imperative that we develop a strong sense of control between the hi-hat and the snare drum. The following exercises are based on a double paradiddle sticking. Focus on creating a strong back-beat, therefore creating a solid pulse.

Ex. 1.

Exercise 1 consists of two staves of music in 6/8 time. The first staff contains four measures of music. The first measure has a double paradiddle sticking (R L R L R R L R L L) with accents on the first and third notes. The second measure has a double paradiddle sticking (R L L R L L R L R R) with accents on the first and third notes. The third measure has a double paradiddle sticking (R L L R L L R L R R) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (L R L R L L R L R R) with accents on the first and third notes. The second staff contains four measures of music. The first measure has a double paradiddle sticking (L R L R L L R L R R) with accents on the first and third notes. The second measure has a double paradiddle sticking (L R L R L L R L R R) with accents on the first and third notes. The third measure has a double paradiddle sticking (L R L R L L R L R R) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (L R L R L L R L R R) with accents on the first and third notes.

The following exercise creates a 2 against 3 polyrhythm. You can also use other paradiddle stickings.

Ex. 2.

Exercise 2 consists of two staves of music in 6/8 time. The first staff contains four measures of music. The first measure has a double paradiddle sticking (R L R L R R L R L L) with accents on the first and third notes. The second measure has a double paradiddle sticking (R L R R L R L L R L R R) with accents on the first and third notes. The third measure has a double paradiddle sticking (R L R R L R L L R L R R) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (R L R R L R L L R L R R) with accents on the first and third notes. The second staff contains four measures of music. The first measure has a double paradiddle sticking (L R L R L L R L R L R R) with accents on the first and third notes. The second measure has a double paradiddle sticking (L R L R L L R L R L R R) with accents on the first and third notes. The third measure has a double paradiddle sticking (L R L R L L R L R L R R) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (L R L R L L R L R L R R) with accents on the first and third notes.

Ex. 3.

Exercise 3 consists of two staves of music in 6/8 time. The first staff contains four measures of music. The first measure has a double paradiddle sticking (R L R L R R L R L L) with accents on the first and third notes. The second measure has a double paradiddle sticking (R L R L R R L) with accents on the first and third notes. The third measure has a double paradiddle sticking (R L R L R R L) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (R L) with accents on the first and third notes. The second staff contains four measures of music. The first measure has a double paradiddle sticking (L R L R L L R L R L R R) with accents on the first and third notes. The second measure has a double paradiddle sticking (L R L R L L R) with accents on the first and third notes. The third measure has a double paradiddle sticking (L R L R L L R) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (R L) with accents on the first and third notes.

Ex. 4.

Exercise 4 consists of two staves of music in 6/8 time. The first staff contains four measures of music. The first measure has a double paradiddle sticking (R L L R L L R L R L R R) with accents on the first and third notes. The second measure has a double paradiddle sticking (R L L R L L R L R L R R) with accents on the first and third notes. The third measure has a double paradiddle sticking (R L L R L L R L R L R R) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (R L L R L L R L R L R R) with accents on the first and third notes. The second staff contains four measures of music. The first measure has a double paradiddle sticking (L R R L R R L R L R L L) with accents on the first and third notes. The second measure has a double paradiddle sticking (L R R L R R L R L R L L) with accents on the first and third notes. The third measure has a double paradiddle sticking (L R R L R R L R L R L L) with accents on the first and third notes. The fourth measure has a double paradiddle sticking (L R R L R R L R L R L L) with accents on the first and third notes.