

# DIDDLE CONTROL / with Paradiddles

This chapter deals with sticking combinations: diddle interpretation, muscle building, roll quality and sound production as it relates to multiple notes on one hand. I have broken down this chapter in the following parts:

- I. **DIDDLE QUALITY BUILDERS** – One handed warm-ups and other diddle strength builders.
- II. **ROLL BUILDERS** – Ways to build your roll quality and consistency, including Inverted Roll Sticking.
- III. **PARADIDDLES** – An in depth look at the paradiddle family.
- IV. **DIDDLE AND ROLL ISOLATION** – Isolation of many roll and diddle rudiments including the 2-Height Drag and Roll Patterns.
- V. **DIDDLE INTERPRETATION** – Interpreting diddles from open to closed.
- VI. **MORE PARADIDDLE PRACTICE** – Paradiddles and rolls.
- VII. **OTHER DRAG RUDIMENTS** – Ruffs and Ratamacues.
- VIII. **THE NEXT LEVEL** – Advanced diddle rudiments (3's, 123's, 32 rolls etc.)

I recommend moving through the sections as they are laid out. However, if a student chooses, each section can be worked through independently at any point. Make sure you have studied the One Handed Warm-ups and Two Height Control chapter very thoroughly as the techniques mentioned (Moeller and Velocity) are explained in depth on those pages.

## I. DIDDLE QUALITY BUILDERS

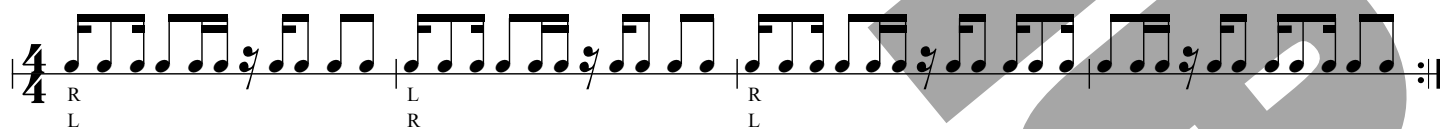
The exercises in this section focus on strengthening the hands and work individual diddle quality.

**VELOCITY:** Use the Velocity Stroke to produce “quantized” sounds. Same height, sound, wrist turn, and rebound for every note. Feel the front of the grip for the duration of each exercise.

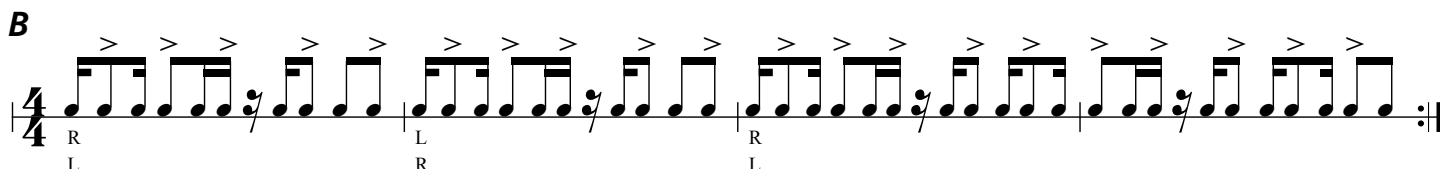
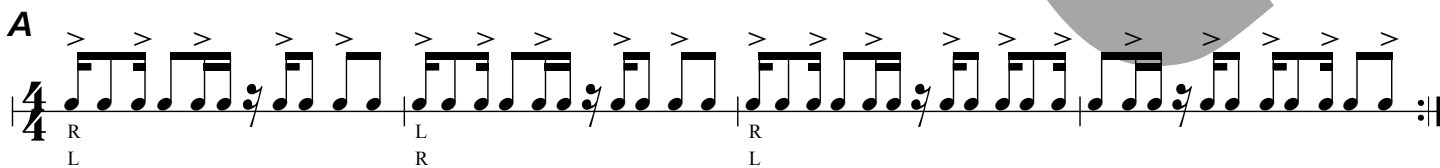
**MOELLER:** Use one motion for the multiple notes. Feel the back of the grip and utilize the upstroke and downstroke.

### DOUBLE BEAT, DOUBLE BEAT VARIATIONS

Double Beat is a standard that works on building diddle strength and quality. Be VERY comfortable with both the velocity AND the Moeller approach by starting slow and *REALLY* analyzing your motion and sound.



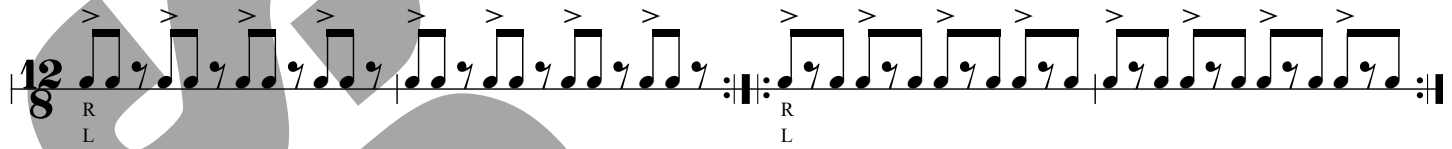
These variations will also help build your roll quality. Play the accented notes at 12 and unaccented notes at 6. Use a controlled rebound for variation A and inverted motion / Moeller whip for variation B.



Here is a 12/8 version of the double beat exercise. Notice how the diddles feel slightly more open than the 16<sup>th</sup> interpretation.

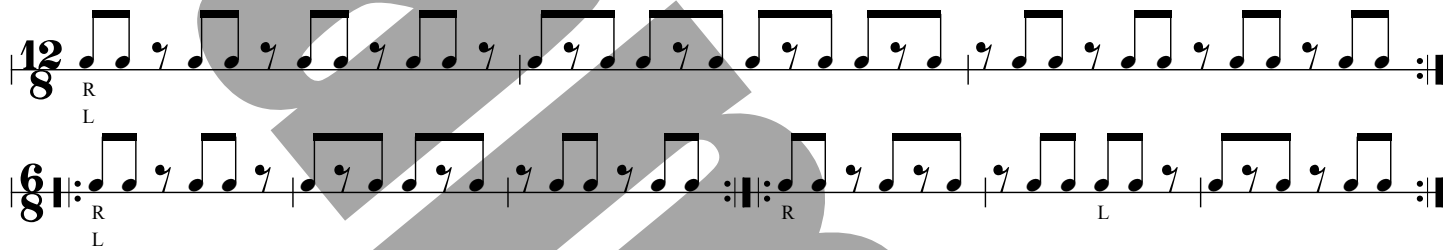


Now, apply the same accent variations as used in Double Beat:



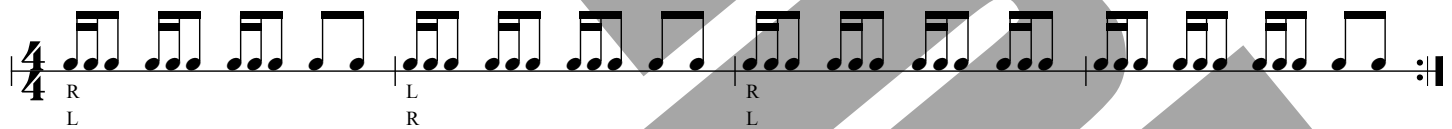
### SHUPS

This exercise applies the 4-2-1 concept to 12/8 diddles. Keep the transitions open with the back to back diddles.



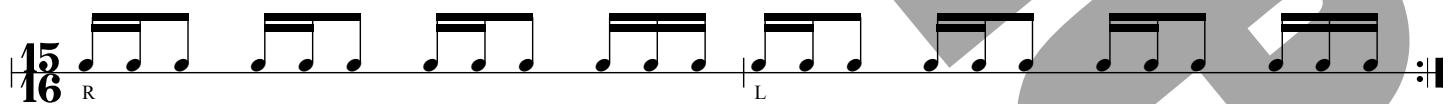
### TRIPLE BEAT

Another standard that deserves repeating. Remember to play all notes at the same height. Practice playing accents on the downbeat of triple beat, then move the accent to the upbeat.

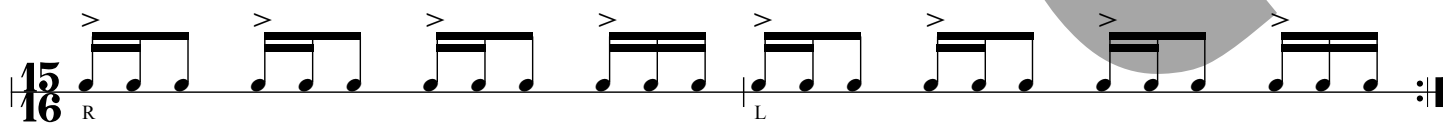


### TRIPLE BEAT VARIATIONS

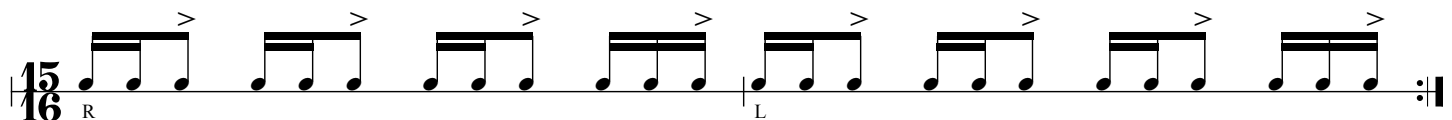
Here is a 15/16 variation for the standard Triple Beat exercise. For the accented variations, play the accented notes at 12 and the unaccented notes at 6. *APPLY THE 4-2-1 CONCEPT TO ALL THREE EXERCISES.*



Play this exercise in the same manner you would play Hugga Dicks (refer to page 36 for an explanation).



Stay relaxed on this variation and work to the accent.



### DOUBLE/TRIPLE COMBOS

This exercise practices Moeller and Velocity together. Use Moeller on multiple height patterns (hugga-dicks), Velocity on one-height patterns (double beats).

### PUTTING THE HANDS TOGETHER

Now it is time to put the hands together after the independent practice that has happened thus far. These exercises are very similar to the “filled in” approach in the Two Height Chapter. Apply the skills learned in the one handed exercises previously to create uniform sounds in the following two exercises. *Consider this: If someone had their back to you or their eyes closed, they should not be able to tell what sticking you were playing.*

#### STICK CONTROL

#### DIDDLE 3's, DIDDLE 4's

### QUALITY BUILDERS REVIEW

All of the exercises in the previous section help with general control and strength of diddles. For many of the one handed exercises, repeat several times on one hand to “work out” and build your muscles. Don’t forget to warm down when done.

A few other ways to practice the exercises in this section are: Accent the first note on each hand, accent the last note on each hand, apply the 4-2-1 accent grid to each exercise and experiment with different heights all around.



## II. ROLL BUILDERS

All of the exercises in the first section had to do with individual diddle quality. Now it is time to apply this knowledge to playing a roll. We will cover standard roll sticking, inverted roll sticking, triplet and 16<sup>th</sup> based rolls.

First, let's do a standard "break down" of a double stroke roll. The ability to play doubles at ANY tempo and accelerate or retard smoothly is a MUST in order to proceed any further in this book.

*BE HONEST WITH YOURSELF* and make sure you can play the exercise below at *EVERY* tempo marked!

60-160                      60-160                      60-160                      60-208

### 16<sup>th</sup> ROLL BUILD UP

The following two exercises isolate the hand motion and diddle placement of each hand. Keep your hands in a consistent motion from the check to the diddles and listen for evenness of sound throughout (tap hum).

Use beat three in measures 2, 4 and 6 to "check" yourself.

### TRIPLET ROLL BUILD UP

Apply the same build up concept in triple time.



### III. PARADIDDLES

This section deals with the Paradiddle family and many of the standard variations. Apply all of the skills learned in the sections before to make sure the diddles and taps are full and open.

When using Moeller, think of the upstroke or pullout note as the note/hand that plays before the accent. When using Velocity, think of all wrist all the time and full double beats for the diddles.

#### SINGLE PARADIDDLE

On each of these “rudimental buildups”, work on each measure at a consistent tempo, starting at m.m.=60 (for a minimum of 15 minutes), increasing the tempo 10 bpm each time until you eventually arrive at m.m.=120. 120 then becomes the new tempo for the *next* measure (m.m.=60), etc., until you get to the final measure.

#### PARADIDDLE BUILD UP:

A good way to practice certain rudiments is to isolate one hand and “build up” the rudiment by adding one note at a time in the opposite hand. Keep the lead hand consistent, practicing with and without accents – m.m.=60-208.

#### INVERTED PARADIDDLE

#### INVERTED PARADIDDLE BUILD UP:

Keep the lead hand consistent and practice with and without accents.

#### SINGLE MILLS (DIDDLE PARA'S)

#### SINGLE MILL BUILD UP



### Pu-du-das and Paradiddles

The pu-du-da is the name for the sticking “RLL” or “LRR”. The rudiment sounds like the name: “puh-duh-duh”. The following exercises deal with the pu-du-da sticking and different paradiddle combinations. Experiment with Moeller and Velocity. Use a small whip for upbeat accents and upstrokes when practicing Moeller and full double beats with wrist when using Velocity. Practice with and without accents as well.

The exercises are as follows:

- Exercise 1 (4/4):** A sequence of four measures of eighth notes. The first measure has an accent (>) on the first note. The sticking is RLLRLLRLLRLLRLLRRL. The second measure has an accent on the first note. The sticking is LRLLRRLRRLRRLRLL. The third measure has an accent on the first note. The sticking is RLLRLLRRLRRLRLL. The fourth measure has an accent on the first note. The sticking is RLLRLLRRLRRLRLL. A double bar line with a repeat sign follows.
- Exercise 2 (12/8):** A sequence of four measures of eighth notes. The first measure has an accent (>) on the first note. The sticking is RLLRLLRLLRLLRLLRLLRRL. The second measure has an accent on the first note. The sticking is LRLLRRLRRLRRLRLL. The third measure has an accent on the first note. The sticking is RLLRLLRRLRRLRLL. The fourth measure has an accent on the first note. The sticking is RLLRLLRRLRRLRLL. A double bar line with a repeat sign follows.
- Exercise 3 (4/4):** A sequence of four measures of eighth notes. The first measure has an accent (>) on the first note. The sticking is RLLRLLRLLRLLRLLRRL. The second measure has an accent on the first note. The sticking is LRLLRRLRRLRRLRLL. The third measure has an accent on the first note. The sticking is RLLRLLRRLRRLRLL. The fourth measure has an accent on the first note. The sticking is RLLRLLRRLRRLRLL. A double bar line with a repeat sign follows.

### SWISS PARADIDDLES

Swiss sticking generally refers to the sticking RRL or LLR. This could also be considered an “Inverted Pu-du-da.” When using Moeller, pulse the diddles (allow the first beat to be a little louder than the second). When using Velocity, both notes of the diddle should be the same height and intensity. Keep the same pressure in the grip to have open doubles and single notes. Practice with and without accents.

The exercises are as follows:

- Exercise 1 (4/4):** A sequence of four measures of eighth notes. The first measure has an accent (>) on the first note. The sticking is RRLRRLRRLRRLRRL. The second measure has an accent on the first note. The sticking is LLRLLRLLRLLRLLRLL. The third measure has an accent on the first note. The sticking is RRLRRLRRLRRLRLL. The fourth measure has an accent on the first note. The sticking is RRLRRLRRLRRLRLL. A double bar line with a repeat sign follows.
- Exercise 2 (12/8):** A sequence of four measures of eighth notes. The first measure has an accent (>) on the first note. The sticking is RRLRRLRRLRRLRRLRRLRRL. The second measure has an accent on the first note. The sticking is LLRLLRLLRLLRLLRLL. The third measure has an accent on the first note. The sticking is RRLRRLRRLRRLRLL. The fourth measure has an accent on the first note. The sticking is RRLRRLRRLRRLRLL. A double bar line with a repeat sign follows.

### PARADIDDLE REVIEW

Remember that every rudiment in the Paradiddle family is based upon the single paradiddle. Every other rudiment is some sort of variation on R-L-R-R or L-R-L-L. Make sure that you can play every exercise in the previous section with and without accents!

## IV. DIDDLE and ROLL ISOLATION

The first group of exercises deal with isolating 16<sup>th</sup> note and triplet based rolls. Strive for mathematically correct interpretation of the diddles.

### 16<sup>th</sup> BASED DIDDLE AND ROLL ISOLATION

Examine the chart below for all 16<sup>th</sup> note diddle permutations.

Here are some examples of exercises created from the above permutations:

### TRIPLET BASED DIDDLE AND ROLL ISOLATION

Here are a few ways to practice the above combinations:

## TWO HEIGHT DRAG & ROLL RUDIMENTS

Many of the rudiments that you will see below are similar to what was done in the previous section. Break down each rudiment starting at m.m.=60, perfecting the strokes before moving the metronome faster.

### LESSON 25

4/4

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

R R L R L L L R L R

### TAP DRAGS

6/8

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

L R R L R L L R

### DOUBLE DRAG

5/4

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

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

### 5 STROKE ROLL – DUPLÉ BASED

4/4

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

L L R R L R R L L R

### 5 STROKE ROLL – TRIPLE BASED

6/8

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

L R R L L R L L R R

### 6 STROKE ROLL

The 6 Stroke Roll can be played either straight alternated sticking or “hand to hand” (as notated below).

4/4

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

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

### 7 STROKE ROLL – DUPLÉ BASED

4/4

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 R R L L R R

### 7 STROKE ROLL – TRIPLE BASED

4/4

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 R R L L R R



### 3-2 ROLLS or EGG BEATERS

Practice this rudiment all one height, with the three stroke at 9 and the double at 3 and vice versa.

### 3-2 HAND MOTION

The flam is the last note of the grouping of three. Treat the flam not as a grace note but a full stroke to become comfortable with the sticking.

The first bar should be very strict rhythmically and then allow the stickings to slur into fivelets in the second bar.

### 3-2 PRACTICE

### BROKEN WINDOW

Play with strict two heights on the accented measures at the end and slur the diddles in measure 8 to all be the same interpretation. Use the 8<sup>th</sup> note hand motion to keep the 3's consistent.