

The Paradiddle
by
Patrick Buzo

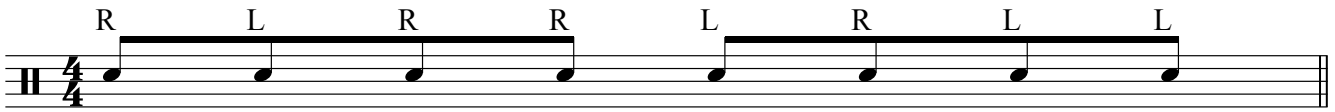
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The Paradiddle

Looking at the Paradiddle as a sticking.

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Basic



Accents

There are intuitive places to put the accents and less intuitive places.
The most common and intuitive places to put accents on the Paradiddle sticking.



Because the accents are placed on the double stroke, these accents are less comfortable to play.



You can place as many accents as you want, anywhere.

But most possibilities only make sense as an exercise and are not necessarily something you would feel good playing because there are often easier solutions than the Paradiddle's sticking pattern.

Just like we did with accents, we can use flams.

Remember, flams aren't accents, they're just often played accented.

Flams

Here too, there are many more possibilities, these are just some of the more common ones.



Remember to orchestrate. Put the accents on toms, on cymbals (if wanted with bassdrum).

Also orchestrate with flams. During the flam the right & left hand can be on the same instrument but don't have to.

Here are the same examples as we discussed on the previous page but this time with the sticking moved by one subdivision.

Basic 2

12 L R R L R L L R

Accents

13 L R R L R L L R L R R L R L L R L R R L R L L R

16 L R R L R L L R L R R L R L L R

18 L R R L R L L R L R R L R L L R

Flams

20 L R R L R L L R L R R L R L L R L R R L R L L R

All sticking variations

4

Basic 1

23 R L R R L R L L

Basic 2

24 L R R L R L L R

Basic 3

25 R R L R L L R L

Basic 4

26 R L R L L R L R

Basic 5

27 L R L L R L R R

Basic 6

28 R L L R L R R L

Basic 7

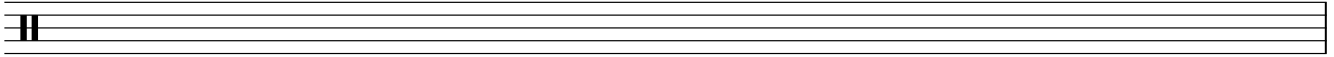
29 L L R L R R L R

Basic 8

30 L R L R R L R L

The Paradiddle can be interpreted in different ways. If we look at it as a relationship between two parties we can write it down as ABAABABB. Now, we can freely choose what those letters are going to represent. It's most common to assign the right hand to A and the left hand to B. But we can choose anything, so let's get creative.

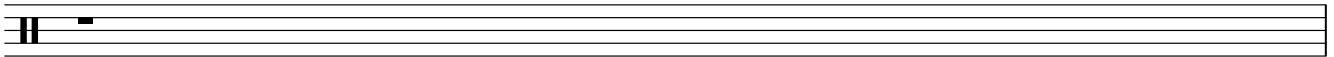
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Dynamics

Let's assign forte to A and piano to B. And let's be really strict with that assignment. Let's start from zero. We only have the relationship ABAABABB, A=forte & B=piano. We didn't assign any sounds, no tempo, no subdivision or anything. We only play what we know: LOUD, soft, LOUD, LOUD, soft, LOUD, soft, soft

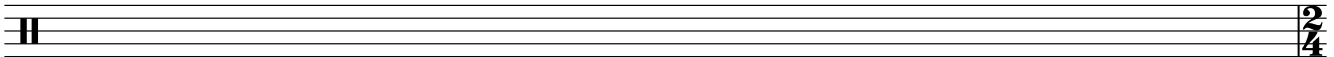
32



Sounds

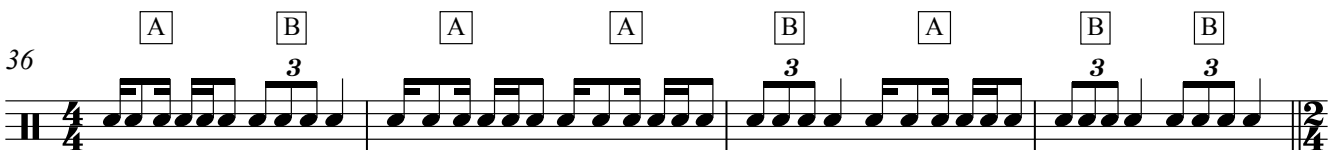
Let's assign different sounds to A & B. This could be high & low frequencies, toms & cymbals, staccato & legato sounds, brushes & mallets. The possibilities are endless.

33



Rhythmic Blocks

We can assign rhythms to A & B to create rhythmic phrases and/or grooves. There are really no limits to how complex you want this to go.



40

A B

42

A B A A B A B B

46

A B

48

A B A A

52

B A B B

56 A

58 B

60 A

62 A

64 B

66 A

68 B

70 B

Changing the rhythmic structure.

8

We can manipulate the subdivisions and rhythmic structure of the sticking RLRRLLL while keeping that exact sticking.

72 R L R R L R L L



Subdivision

Since the sticking is 2x4, it is easiest to use it as 8th/16th notes in 4/4 bars.

By simply changing the subdivision to triplets we create a more complex sounding rhythmic phrase that doesn't fit into a 4/4 bar anymore.

73 R L R R L R L L R L R R L R L L R L R R L R L L

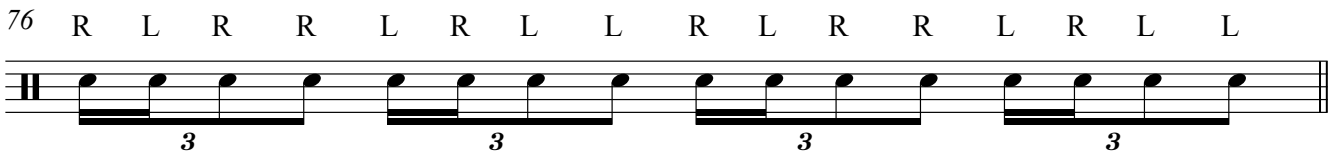


Rhythmic Structure

75 R L R R L R L L R L R R L R L L



76 R L R R L R L L R L R R L R L L



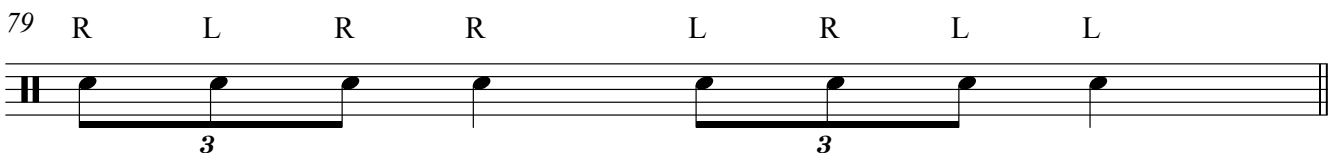
77 l R L R r L R L l R L R r L R L



78 R L R R L R L L R L R R L R L L



79 R L R R L R L L



By using the different techniques discussed so far we can create grooves.

80 R L R R L R L L

81

83

85