

5. EVERY SOUND IS PRECIOUS AND ETERNAL

I am careful of the sound I give birth to - Many times you can just tell by the way an individual approaches an instrument that he is an artist. It has a lot to do with the attention that gives to the task at hand. At first it will take time to develop that kind of stage presence/awareness but after awhile it will reflect in everything about the performer's art. As you are concerned with perfection of sound, you will perform perfection of sound.

6. I WILL CONSIDER ALL ADVICE AND/OR CRITICISM THAT WILL HELP IMPROVE MYSELF AND MY CRAFT

Absolutely anything that might help your performance must be tried and/or experimented with. What is not of value now may help to put the pieces together at a later date. Never let your ego get in the way of understanding another observer's point of view. The best bet is to absorb everything like a giant sponge.

7. I WILL LEARN FROM ALL MY COMPETITIONS AND OBSERVE BUT NOT JUDGE THEM

It is important to be as neutral as possible when comparing others to yourself. A certain performance, style or quality may be different from your own but it does not mean that it is of less value. Each performance has moments of perfection and that is what you should be in tune with.

8. TIMING IS ESSENTIAL

Everything has some kind of pitch or frequency and a drummer must be a master of time. I make it mandatory that all my drummers set up some kind of pulse of eighth notes, either verbally or silently, before they begin to play, during rest and after they finish. A subconscious metronome.

9. I WILL BE CAREFUL OF WHAT I THINK AND SAY

I know that people will judge me by my thoughts and words, so I will be careful of what I think and say.

10. MY STICKS ARE MY TOOLS AND WHERE I GO, THEY GO

Although one can overdo anything, generally drummers are fortunate in that they can practice at almost any time and any place. One of the things that we can never make up for is lost time, so use it! Even while watching television you can practice on the floor or your knee..so get with it!!

11. I WILL MARCH TIME WHENEVER PRACTICAL

I will march time to all exercises and patterns when practical, because a drummer who can't walk (march) and chew bugle gum (play) at the same time is not a rudimental drummer.

12. EACH TIME I AM BEATEN IT IS JUST A TEST OF A TEST TO STRENGTHEN MY BEING AND MY GROWTH

These tests are to determine who is the strongest to go on and face the battle. Many will fail.....I WILL NOT.

.....NOW TO BEGIN.....

13. ACHIEVING MY GOALS

My goals are achieved by a constant trekking forward. Each day I will take a new chop at the great tree until I have cut my way through ALL LIMITATIONS.

Paradiddles

Paradiddles are a series of single and double stroke sticking patterns. The shortest is a four note combination which consists of two single strokes and a double stroke, and is then reversed to form an eight note cycle.

These paradiddles can occur in four possible permutations. The accents are traditionally placed as follows, marking the location of the first single stroke in each permutation. The first of these patterns is referred to as the "single paradiddle" and is included on the Percussive Arts Society "list of seven essential rudimental patterns".

These appear in G.L. Stone Stick Control on pg 5, #5-8

||: $\overset{\rightharpoonup}{R}L\underline{RR} \overset{\rightharpoonup}{L}R\underline{LL}$:||

||: $R\underline{LL}\overset{\rightharpoonup}{R} \underline{LRR}\overset{\rightharpoonup}{L}$:||

||: $R\underline{RL}\overset{\rightharpoonup}{R} \underline{LL}\overset{\rightharpoonup}{RL}$:||

||: $\underline{R}\overset{\rightharpoonup}{L}RL \underline{L}\overset{\rightharpoonup}{R}LR$:||

Memorize position of double strokes

The following patterns are extensions of the single paradiddle.

$\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}RR \overset{\rightharpoonup}{L}\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}\overset{\rightharpoonup}{R}LL$ = Double Paradiddle

$\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}RR \overset{\rightharpoonup}{L}\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}\overset{\rightharpoonup}{R}\overset{\rightharpoonup}{L}LL$ = Triple Paradiddle

$\overset{\rightharpoonup}{R}LRLL$ or $\overset{\rightharpoonup}{L}RLLR$ = Paradiddle-diddle

Paradiddles

Paradiddles are a series of single and double stroke sticking patterns. The shortest is a four note combination which consists of two single strokes and a double stroke, and is then reversed to form an eight note cycle.

These paradiddles can occur in four possible permutations. The accents are traditionally placed as follows, marking the location of the first single stroke in each permutation. The first of these patterns is referred to as the "single paradiddle" and is included on the Percussive Arts Society "list of seven essential rudimental patterns".

*These appear in G.L. Stone
Stick Control on pg 5, #5-8*

||: $\overrightarrow{R}LRR \overleftarrow{L}RLL$:||

||: $RLL\overrightarrow{R} LRR\overleftarrow{L}$:||

||: $R\overrightarrow{R}L R\overleftarrow{L}R L$:||

||: $\overrightarrow{R}LRL \overleftarrow{L}RLR$:||

*Memorize position
of double strokes*

The following patterns are extensions of the single paradiddle.

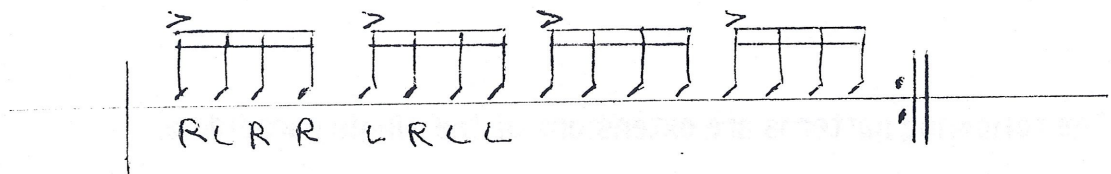
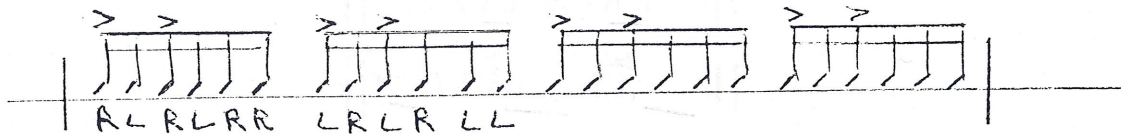
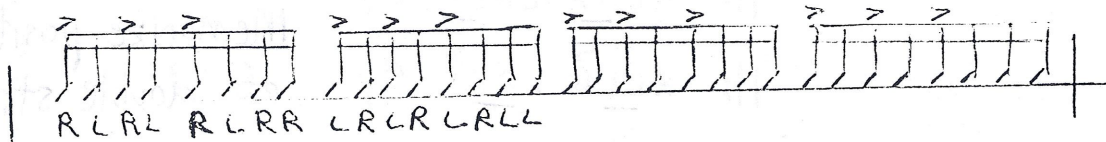
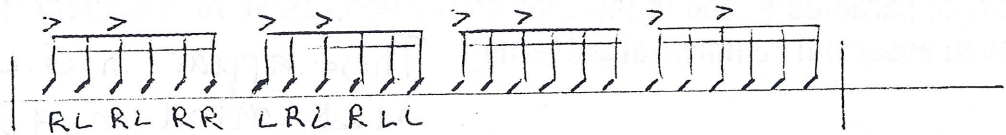
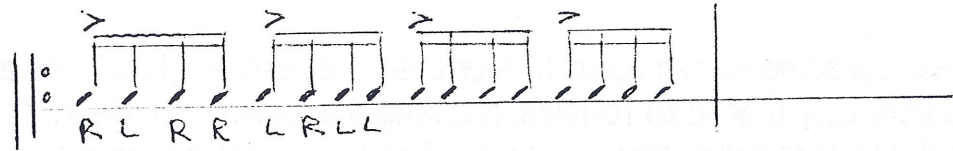
$\overrightarrow{R}L\overrightarrow{R}LRR \overleftarrow{L}R\overleftarrow{L}RLL$ = Double Paradiddle

$\overrightarrow{R}L\overrightarrow{R}L\overrightarrow{R}LRR \overleftarrow{L}R\overleftarrow{L}R\overleftarrow{L}RLL$ = Triple Paradiddle

$\overrightarrow{R}LRLL$ or $\overleftarrow{L}RLLR$ = Paradiddle-diddle

Paradiddle pyramid

The paradiddle pyramid combines the single, double, and triple paradiddles. It should be played repeatedly without interruption.



Single strokes

M.M.=

1) 4/4 $R L R L R L$ | $R L R L R L R L R L$

2) $R L R L R L R L$ | $R L R L R L R L R L$

3) $R L R L R L R L$ | $R L R L R L R L R L$

4) $R L R L R L R L$ | $R L R L R L R L R L$

5) $R L R L R L R L$ | $R L R L R L R L R L$

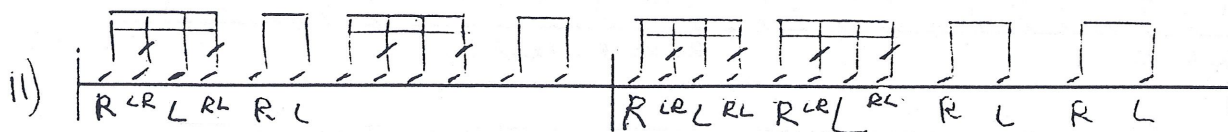
6) $R L R L R L R L$ | $R L R L R L R L R L$

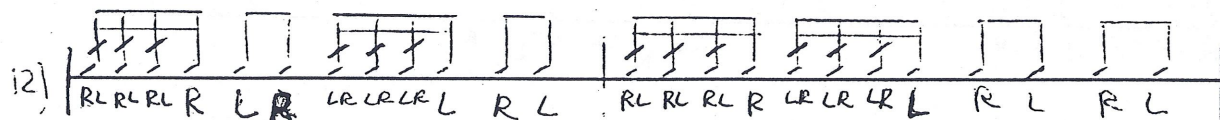
7) $R L R L R L R L$ | $R L R L R L R L R L$

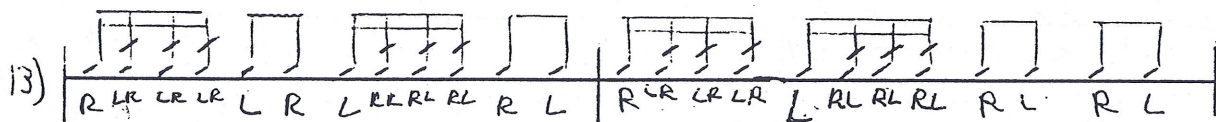
8) $R L R L R L R L$ | $R L R L R L R L R L$

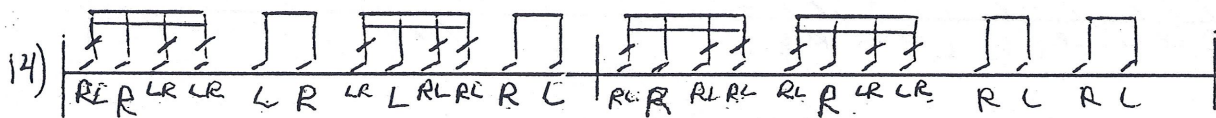
9) $R L R L R L R L$ | $R L R L R L R L R L$

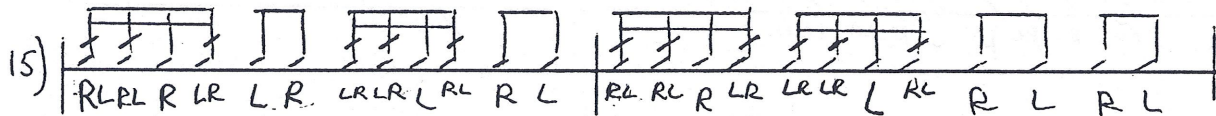
10) $R L R L R L R L$ | $R L R L R L R L R L$

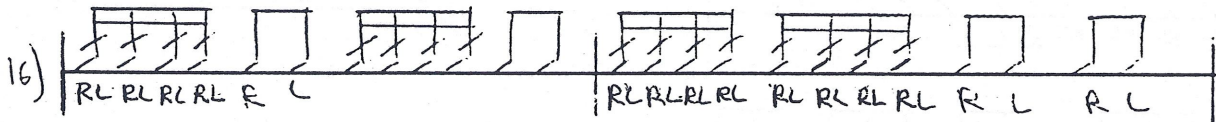
11) 
R L R L R L R L R L R L R L R L R L R L

12) 
R L R L R L R L R L R L R L R L R L R L

13) 
R L R L R L R L R L R L R L R L R L R L

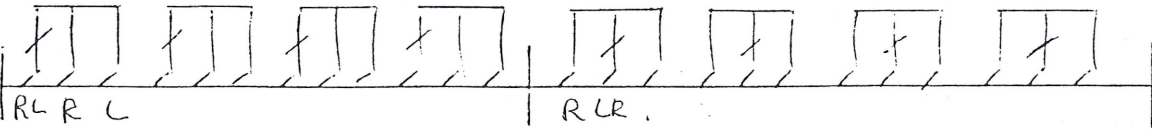
14) 
R L R L R L R L R L R L R L R L R L R L

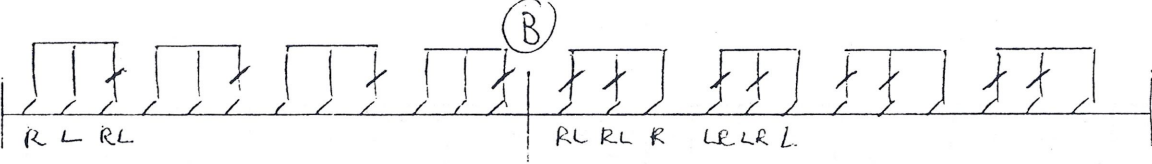
15) 
R L R L R L R L R L R L R L R L R L R L

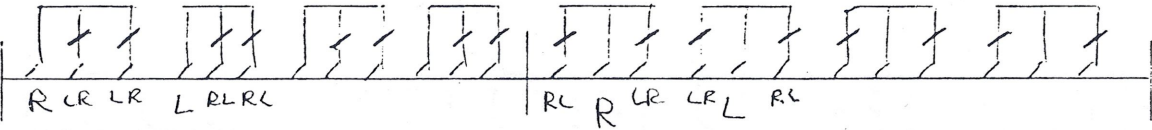
16) 
R L R L R L R L R L R L R L R L R L R L

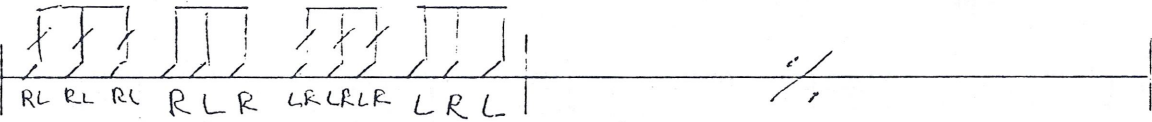
Triple groupings

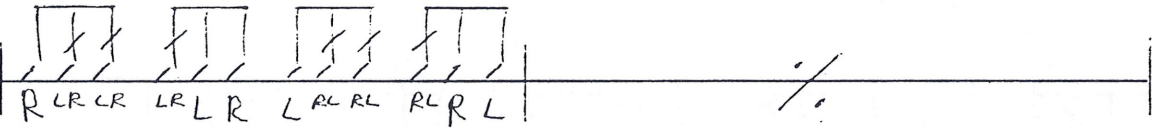
M.M. =

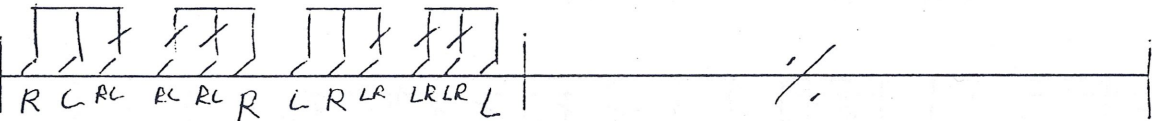
A) $\frac{2}{4}$ |  |


$\frac{2}{4}$ |  |

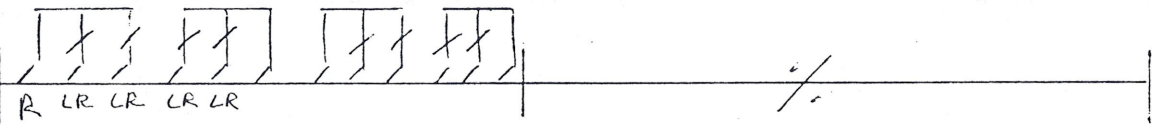
$\frac{2}{4}$ |  |

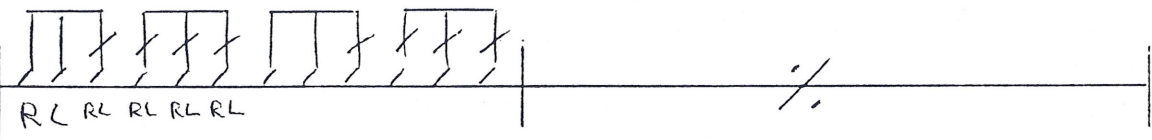
C) $\frac{2}{4}$ |  | /


$\frac{2}{4}$ |  | /

$\frac{2}{4}$ |  | /

D) $\frac{2}{4}$ |  | /

$\frac{2}{4}$ |  | /

$\frac{2}{4}$ |  | /

E) $\frac{2}{4}$ |  | /

CAVIAR

FULL MONOTONE STROKES

1

The first system of music for 'CAVIAR' consists of six staves. The top staff (S) is a snare drum staff with rhythmic patterns of eighth notes, grouped by brackets as 3, 3, 6, 3, 3, and 6. Below the notes are the letters 'R L R L', 'R L R L', 'R L R L R L R', 'L R L R', 'L R L R', and 'L R L R L R L'. The second staff (Q) is a bass drum staff with similar rhythmic patterns and brackets. Below the notes are the letters 'R L R L', 'R L R L', 'R L R L R L R', 'L R L R', 'L R L R', and 'L R L R L R L'. The third staff (B) is a bass drum staff with rhythmic patterns and brackets. Below the notes are the letters 'R', 'L', 'R', 'R', 'R', 'R', 'L', 'R'. The fourth staff (C) is a cymbal staff with rhythmic patterns and brackets. Below the notes are the letters 'vert' and 'orch'. The fifth staff (M) is a melodic staff in treble clef with rhythmic patterns and brackets. Below the notes are the letters '1' and '1'. The sixth staff (M) is a melodic staff in treble clef with rhythmic patterns and brackets. Below the notes are the letters '1' and '1'.

3

The second system of music for 'CAVIAR' consists of six staves. The top staff (S) is a snare drum staff with rhythmic patterns of eighth notes, grouped by brackets as 3, 6, 3, 6, and 3. Below the notes are the letters 'R L R L', 'R L R L R L R', 'L R L R', 'L R L R L R L', and 'R L R L R L R R'. The second staff (Q) is a bass drum staff with similar rhythmic patterns and brackets. Below the notes are the letters 'R L R L', 'R L R L R L R', 'L R L R', 'L R L R L R L', and 'R L R L R L R R'. The third staff (B) is a bass drum staff with rhythmic patterns and brackets. Below the notes are the letters 'L', 'R', 'L', 'R', 'R', 'R', 'L', 'R', 'L', 'R L R R R L R L'. The fourth staff (C) is a cymbal staff with rhythmic patterns and brackets. Below the notes are the letters 'up-v' and 'up-o'. The fifth staff (M) is a melodic staff in treble clef with rhythmic patterns and brackets. Below the notes are the letters '3' and '3'. The sixth staff (M) is a melodic staff in treble clef with rhythmic patterns and brackets. Below the notes are the letters '3' and '3'.

5
7
7
7
7
7
7
7
7

R R L L R R L L R L R L
R R L L R L R L R L
orch RL RL R RL R L R L
vert
RLRLRLRL...

10
10
10
10
10
10
10
10
10

R L R L R L R L R L R L R L R
R L R L R L R L R L R L R
vert RL R RL R RL R RL R
vert
vert
LRLRLRLRLRLRL RLRLRLRLRLRLRLR L R L R R L R L

ACCENT SHIFT

