

WOJTEK | DRUM
LESSONS

PRACTICE PAD EXERCISES

RUDIMENT LIST

Ⓟ = RL
F = LR

Single Stroke Roll

Two measures of music on a single staff. The first measure contains four eighth notes with a horizontal line above them, indicating a roll. The notes are labeled R, L, R, L from left to right. The second measure contains four eighth notes with a horizontal line above them, labeled R, L, R, L from left to right.

Double Stroke Roll

Two measures of music on a single staff. The first measure contains four eighth notes with a horizontal line above them, indicating a roll. The notes are labeled R, L, L, R from left to right. The second measure contains four eighth notes with a horizontal line above them, labeled R, L, L, R from left to right.

Paradiddle

Two measures of music on a single staff. The first measure contains four eighth notes with a horizontal line above them, indicating a roll. The notes are labeled R, L, R, R from left to right. The second measure contains four eighth notes with a horizontal line above them, labeled L, R, L, L from left to right.

Double Paradiddle

Four measures of music on a single staff. Each measure contains three eighth notes with a horizontal line above them, indicating a roll. The notes are labeled R, L, R in the first measure, L, R, R in the second, L, R, L in the third, and R, L, L in the fourth.

Paradiddle-diddle

Four measures of music on a single staff. Each measure contains three eighth notes with a horizontal line above them, indicating a roll. The notes are labeled R, L, R in the first measure, R, L, L in the second, R, L, R in the third, and R, L, L in the fourth.

Five Stroke Roll

Two measures of music on a single staff. The first measure contains a triplet of eighth notes (R, R, L) beamed together, followed by a single eighth note (L), and then a quarter note (R) with an accent (>). The second measure contains a triplet of eighth notes (L, L, R) beamed together, followed by a single eighth note (R), and then a quarter note (L) with an accent (>).

Six Stroke Roll

Two measures of music on a single staff. The first measure contains a triplet of eighth notes (R, L, L) beamed together, followed by a quarter note (R), and then a quarter note (L) with an accent (>). The second measure contains a triplet of eighth notes (R, R, L) beamed together, followed by a quarter note (L), and then a quarter note (R) with an accent (>).

Seven Stroke Roll

Two measures of music on a single staff. The first measure contains a triplet of eighth notes (L, L, R) beamed together, followed by a quarter note (R), and then a quarter note (L) with an accent (>). The second measure contains a triplet of eighth notes (L, L, R) beamed together, followed by a quarter note (R), and then a quarter note (L) with an accent (>).

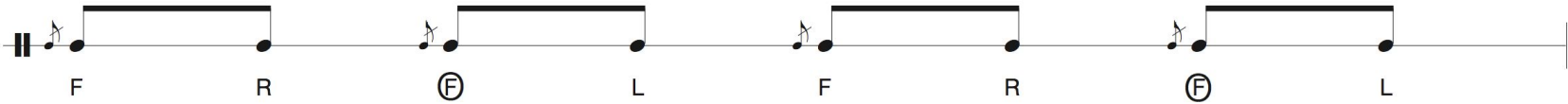
Nine Stroke Roll

Two measures of music on a single staff. The first measure contains a triplet of eighth notes (R, R, L) beamed together, followed by a quarter note (L), and then a quarter note (R) with an accent (>). The second measure contains a triplet of eighth notes (L, L, R) beamed together, followed by a quarter note (L), and then a quarter note (R) with an accent (>).

Flam

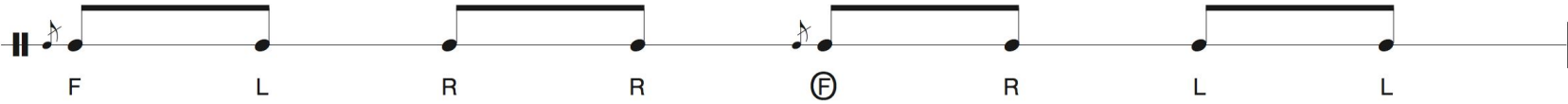
Two measures of music on a single staff. The first measure contains a quarter note (F) with an accent (>), followed by a quarter note (F). The second measure contains a quarter note (F) with an accent (>), followed by a quarter note (F).

Flam Tap



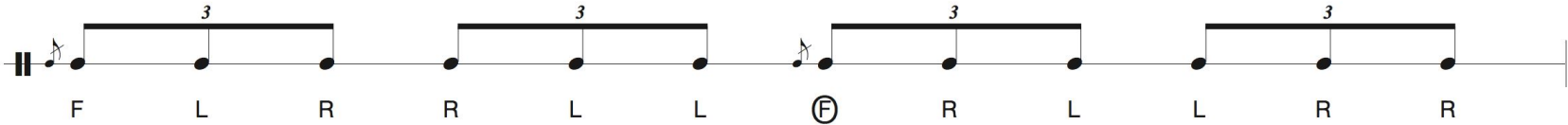
Flam Tap notation: A sequence of four measures. Each measure starts with a flam symbol (two vertical lines) and a flam note (a beamed eighth note). The first measure has a right foot tap (R) followed by a left foot tap (L). The second measure has a left foot tap (L) followed by a right foot tap (R). The third measure has a right foot tap (R) followed by a left foot tap (L). The fourth measure has a left foot tap (L) followed by a right foot tap (R). The notation uses a single line with a key signature of one flat (Bb) and a time signature of 4/4.

Flam Paradiddle



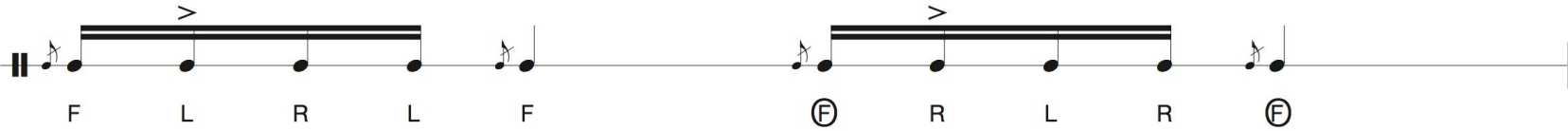
Flam Paradiddle notation: A sequence of four measures. Each measure starts with a flam symbol (two vertical lines) and a flam note (a beamed eighth note). The first measure has a right foot tap (R) followed by a left foot tap (L). The second measure has a left foot tap (L) followed by a right foot tap (R). The third measure has a right foot tap (R) followed by a left foot tap (L). The fourth measure has a left foot tap (L) followed by a right foot tap (R). The notation uses a single line with a key signature of one flat (Bb) and a time signature of 4/4.

Flam Paradiddle-diddle



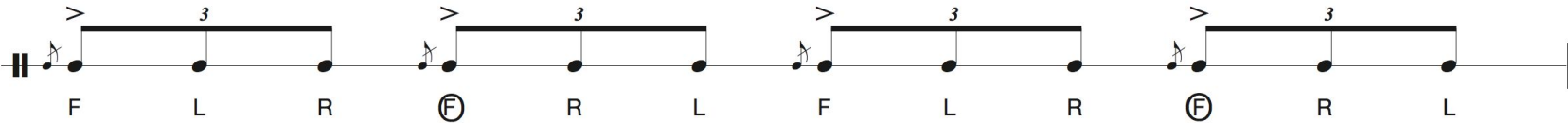
Flam Paradiddle-diddle notation: A sequence of four measures. Each measure starts with a flam symbol (two vertical lines) and a flam note (a beamed eighth note). The first measure has a right foot tap (R) followed by a left foot tap (L) and a right foot tap (R). The second measure has a left foot tap (L) followed by a right foot tap (R) and a left foot tap (L). The third measure has a right foot tap (R) followed by a left foot tap (L) and a right foot tap (R). The fourth measure has a left foot tap (L) followed by a right foot tap (R) and a left foot tap (L). The notation uses a single line with a key signature of one flat (Bb) and a time signature of 4/4.

Flamacue



Flamacue notation: A sequence of four measures. Each measure starts with a flam symbol (two vertical lines) and a flam note (a beamed eighth note). The first measure has a right foot tap (R) followed by a left foot tap (L) and a right foot tap (R). The second measure has a left foot tap (L) followed by a right foot tap (R) and a left foot tap (L). The third measure has a right foot tap (R) followed by a left foot tap (L) and a right foot tap (R). The fourth measure has a left foot tap (L) followed by a right foot tap (R) and a left foot tap (L). The notation uses a single line with a key signature of one flat (Bb) and a time signature of 4/4.

Flam Accent

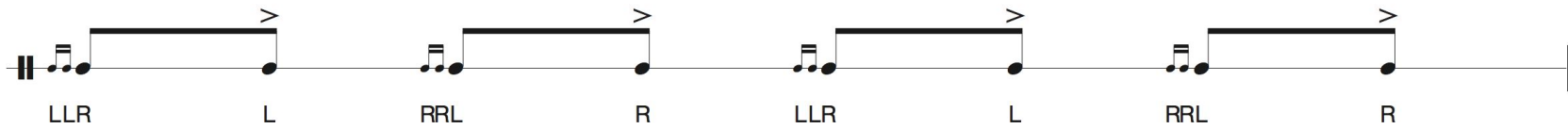


Flam Accent notation: A sequence of four measures. Each measure starts with a flam symbol (two vertical lines) and a flam note (a beamed eighth note). The first measure has a right foot tap (R) followed by a left foot tap (L) and a right foot tap (R). The second measure has a left foot tap (L) followed by a right foot tap (R) and a left foot tap (L). The third measure has a right foot tap (R) followed by a left foot tap (L) and a right foot tap (R). The fourth measure has a left foot tap (L) followed by a right foot tap (R) and a left foot tap (L). The notation uses a single line with a key signature of one flat (Bb) and a time signature of 4/4.

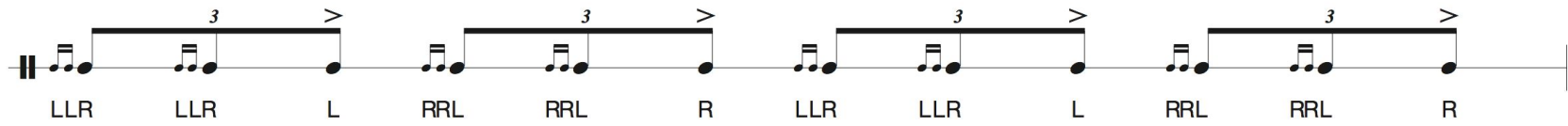
Ruff



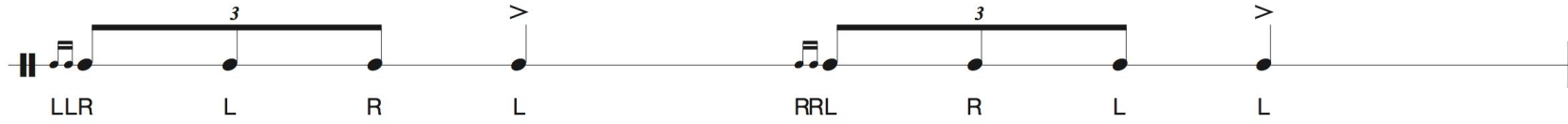
Single Drag



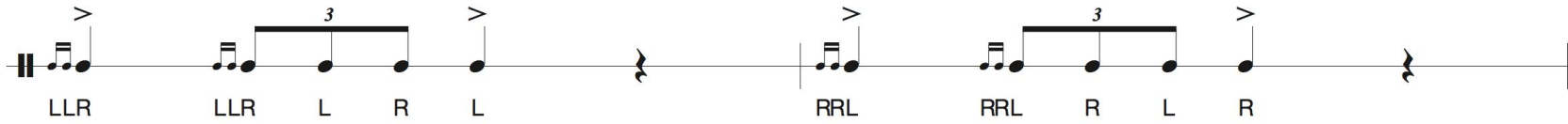
Double Drag



Single Ratamacue



Double Ratamacue





PRACTICE PAD EXERCISES

INTRODUCTION

In this lesson I present you my favorite practice pad exercises that I found very useful in the process of developing my hand technique or simply as a part of warm-up routine. I recommend you to play them on the snare drum as well.

The central part of every exercise I show is a video presentation, in which you have a certain part played in couple different tempos with the notation and sticking. Besides that I included text with notation that explains certain rudiments and patterns that I use in exercises that may help you memorise them faster and better!

What often appears in the notation that requires some explanation is the way to notate flams. The letter “F” alone means a flam in which the left hand strikes first. The same letter but in the circle means striking with your right hand first.

Ⓕ = RL
F = LR

Exercise #1

Here we use a rudiment called *flam accent*. It's a triplet rudiment and we want to apply it to a different subdivision, which here is 16th notes. The exercise takes two bars.

We accent all the flams appearing in this exercise. Watch out for the transition between the bars, because then we are forced to play two different flams in a row. Make sure you perform this moment smoothly, without any hesitation and that it doesn't disturb the flow.

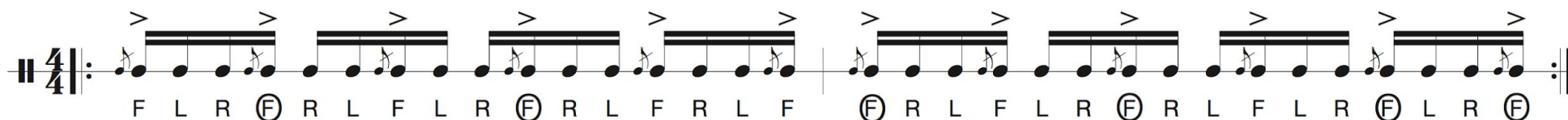
What may be helpful for you to realize is to leave flams for a moment and play just single strokes. What would be the sticking? Take a look below.



Exercise 1

1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
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	L	L	R	L		

As you may notice, these are just single strokes except for the fourth beat in both bars. There we play a double stroke which makes us begin the following bar with the opposite hand. To transform it into the final exercise, we need to put flams in the places where they are supposed to be, so every third note when considering a single bar.

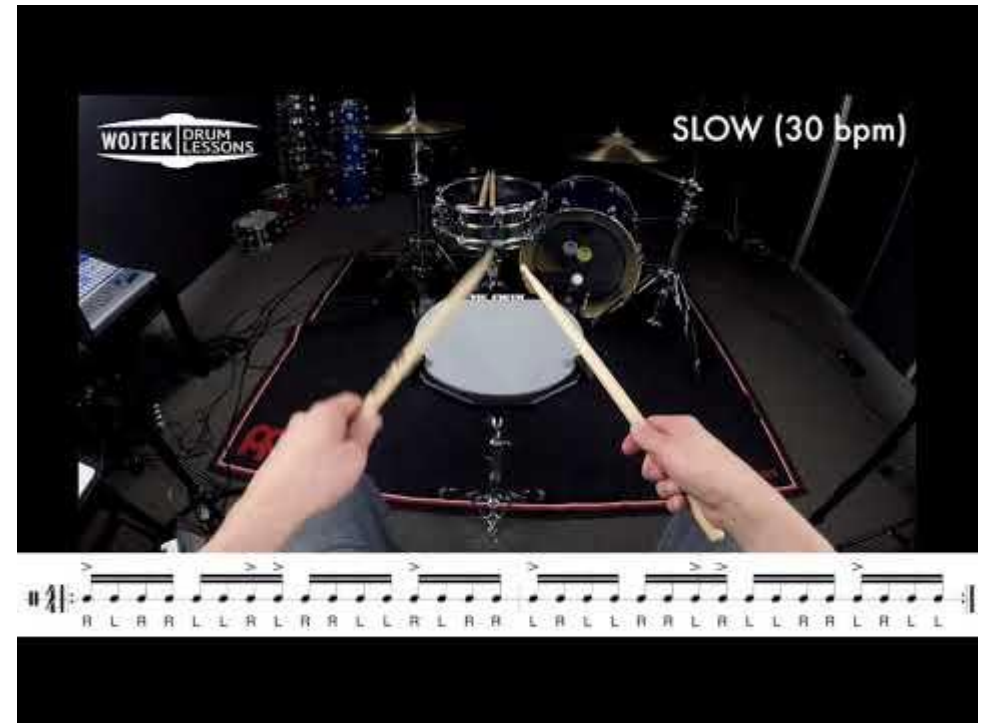


Exercise #2

Here we have a two bar exercise played in 16th note subdivision.

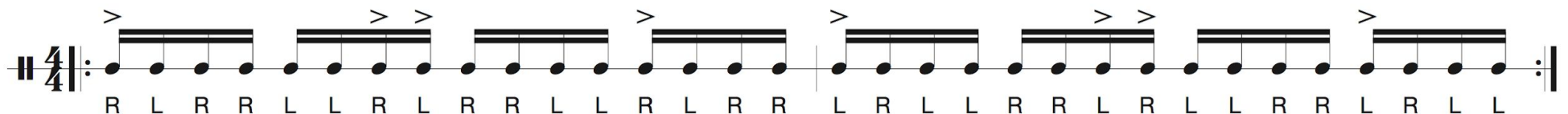
This exercise is quite straightforward, since it uses quite common rudiments. As you take a closer look at the sticking, you may notice that in both bars we play paradiddle-diddle twice and then a half of the regular paradiddle. It makes us switch the starting hand.

What may come out to be problematic are two accents that fall on the first two notes of a second paradiddle-diddle of the sequence. They should be consistent and even. Keep the motion really fluid and flexible especially in that place. Approach it the same way in both bars.



Exercise 2

Notice that paradiddle half nicely completes the bar after repeating the pattern that is irregular for this subdivision.



Exercise #3

This exercise is based on 16th note triplet subdivision. We play an accented flam on every full beat. In the first bar every one of them is a right flam (so the accented note come on the right hand that goes after the left one) and in the second bar we have just left flams.

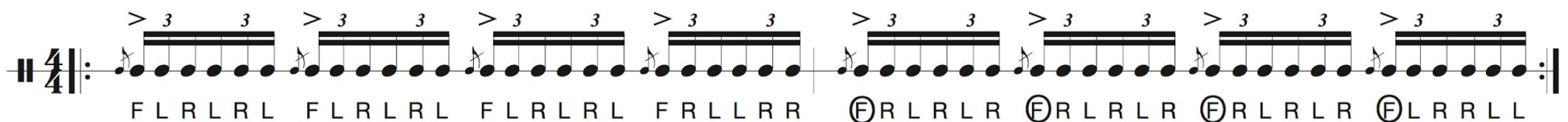
Notice that the first three beats in both bars are exactly the same and then the fourth one varies from the rest and makes us change the starting hand.

It may be easier to understand and memorise the sticking if we leave flams for a minute. Then you would have just singles throughout the whole three beats in both bars and doubles in the last beats of both bars.



Exercise 3

Easy, right? Now let's play the same thing, but with flams. Notice that because of them you have to perform fast triple strokes and in the transition moment even a quadruple stroke. You may clearly hear and realize it by spreading the exercise between two different instruments that make different sounds. Approach them with relaxed hands. Start with really slow tempos to get them right and then gradually increase it.

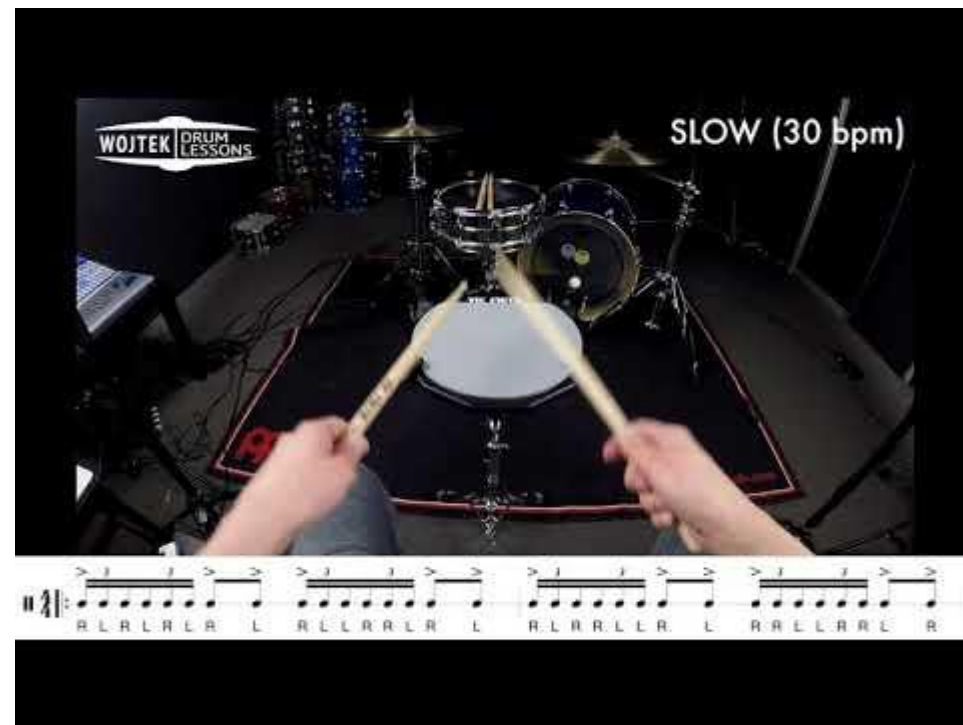


Exercise #4

Here we have a four bar phrase exercise that is based on the 16th note triplets subdivision. The first two bars are the same as the third and fourth, but started with different hands, so they are kinda a reflection.

Here we go through different rudiments that are applied to a triplet subdivision. The sequences last for one full beat and are divided by two 8th notes, which nicely cooperate with the main subdivision in this exercise.

First we go with singles, then six stroke roll, then paradiddle-diddle and the last rudiment is doubles, which is the place in which we switch the hands. We repeat the same sequence in the next two bars, but starting with the left hand.



Exercise 4

This exercise requires a great dose of focus because of the frequently switching rudiments. Try to think of your own sequences, but always keep them fixed, not random, since it develops discipline! Also notice in which places the accents fall. It's quite straightforward, but make sure they are consistent.

Musical notation for Exercise 4, showing four bars of music in 4/4 time. The notation includes various drum rudiments and triplet markings.

Bar 1: R L R L R L R L (with accents on the first and fourth notes of the triplet groups)

Bar 2: R L L R R L R L (with accents on the first and fourth notes of the triplet groups)

Bar 3: R L R R L L R L (with accents on the first and fourth notes of the triplet groups)

Bar 4: R R L L R R L R (with accents on the first and fourth notes of the triplet groups)

Bar 5: L R L R L R L R (with accents on the first and fourth notes of the triplet groups)

Bar 6: L R R L L R L R (with accents on the first and fourth notes of the triplet groups)

Bar 7: L R L L R R L R (with accents on the first and fourth notes of the triplet groups)

Bar 8: L L R R L L R L (with accents on the first and fourth notes of the triplet groups)

Exercise #5

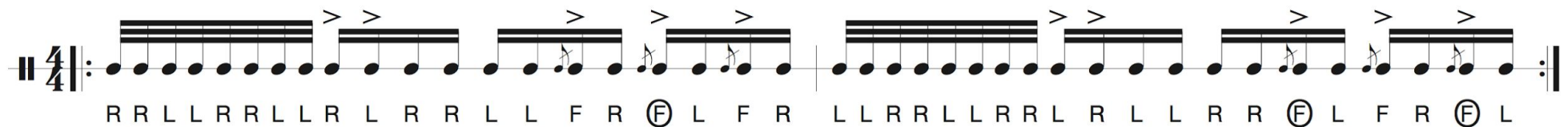
In this exercise we may notice two different subdivisions, 32nd notes and 16th notes. It takes two bars and the only difference between both bars is the sticking, which is completely the opposite.

We start out with fast doubles in 32nd notes that last for one beat, so we have a total of eight notes in there. Then we have one loop of a paradiddle-diddle with the first two strokes accented. It's a triplet rudiment, so it doesn't loop within an even number of beats, that's why we have another section coming on the "and of three". There we have a flam tap with every flam accented. We play the same in the second bar, but starting with the left hand.



Exercise 5

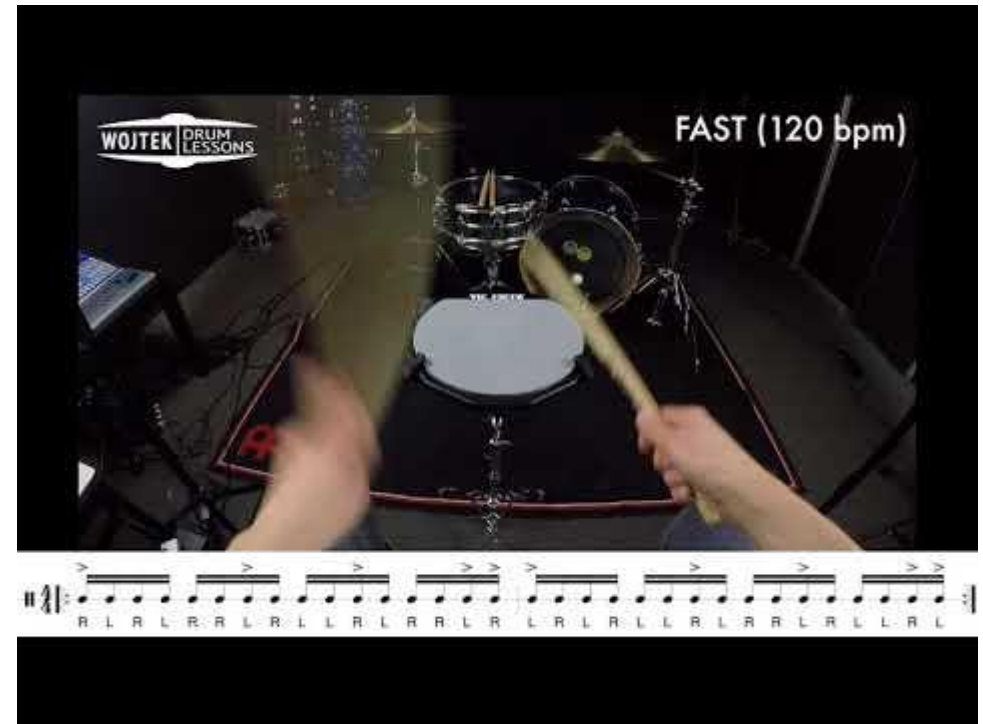
Watch out for a triple stroke in the transition between these two rudiments. We end a paradiddle-diddle with a double stroke and at the beginning of a flam tap we have to perform one stroke more with the same hand. Approach it with a great dose of relaxation!



Exercise #6

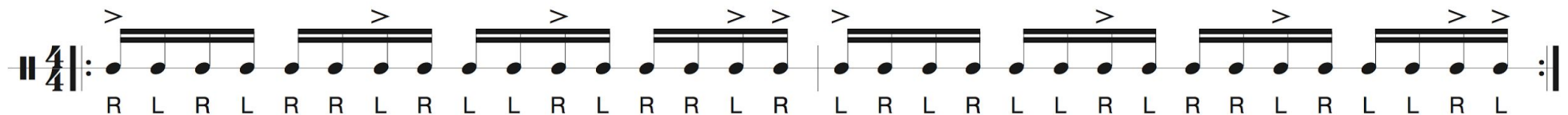
This exercise is based on the 16th note subdivision and it takes two bars for it to loop. The only difference between both measures is the sticking which is completely opposite.

We have quite common rudiments in here. We start out with a double paradiddle, which is a triplet rudiment, since it contains six notes. It loops the best in 16th note triplet subdivision, but here we apply it to 16th notes, so it lasts for one and a half beat. After we play it we come across a full usual paradiddle that starts on the “and of two” and is played with the opposite hand than the first note in the bar. We accent the first note of a double paradiddle and the both first of the paradiddle halves.



Exercise 6

Up to this point we have almost whole bar filled with the 16th notes, except for two notes. We just add two single strokes which are accented and make us start another bar with the opposite hand than the first one. Make sure the accents are consistent, especially in places where three of them come in a row.

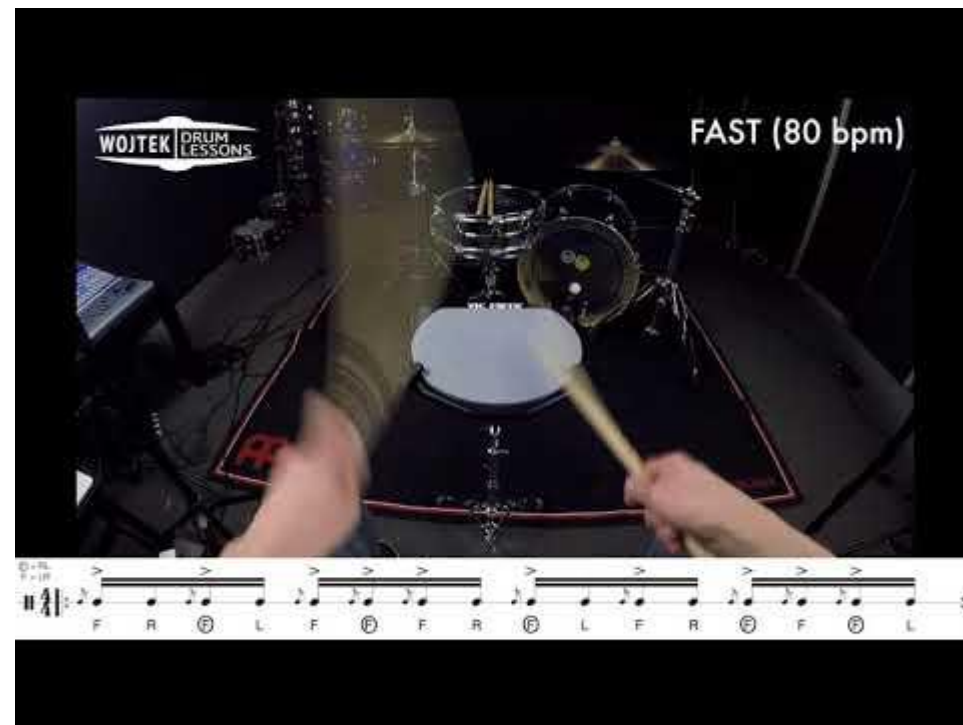


Exercise #7

This exercise is just one bar long and is based on 16th notes. However it doesn't mean it's easy! Actually it's quite hard because of the accented flams that appear here and we have a lot of them. We can divide the whole bar into two halves that are the same except for the sticking, which is completely opposite.

The first and the third beats are basically a flam tap rudiment. In the second and the fourth beat we have three flams in a row with alternated sticking, which is probably the hardest place in this exercise. Make sure your hands are very relaxed.

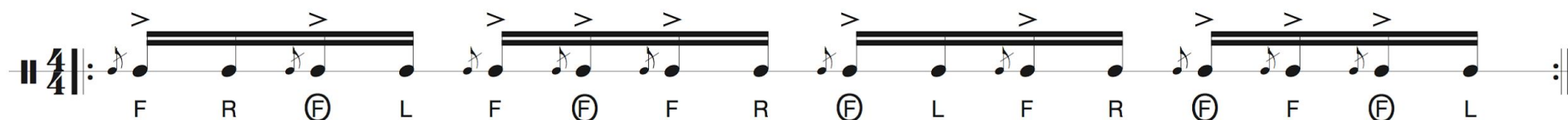
What may help you realise and memorise the sticking and the idea behind it is erasing flam hits for a while and staying with just single strokes instead. Take a look!



Exercise 7

1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
R	R	L	L	R	L	R	R	L	L	R	R	L	R	L	L

See, without flams everything seems so easy! We may clearly see some doubles and basic paradiddles. When we add flams, we achieve a final version of this exercise.



Exercise #8

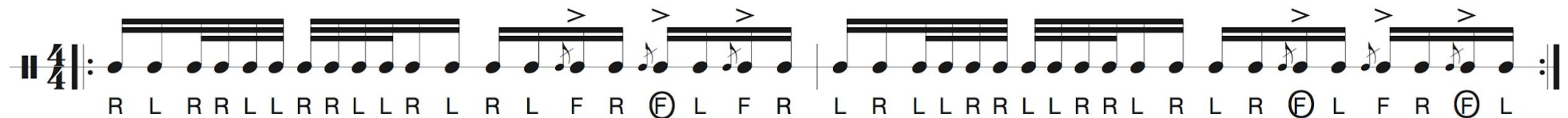
Another exercise that is based on the 16th note subdivision with some 32nd notes. It takes two bars to loop and both of them are the same, except for the sticking that is opposite.

See that the 32nd note sequence starts on the “and of one” and ends on the “and of two”. It means that it takes one full beat, so it has eight notes, but is not placed within one full beat. We play double strokes there which helps us perform this quite fast section. Except that part we have 16th note single strokes all the way until the “and of three” where we play a flam tap rudiment until the end of the bar. Every flam here is accented.



Exercise 8

We start another bar with the left hand. The switch comes very naturally and is caused by the placement of the flam tap rudiment. It's very similar to double strokes, so when started on the “and” with the right hand flam, makes us play the left hand flam on every full beat. This way we start out the second bar with the left hand.

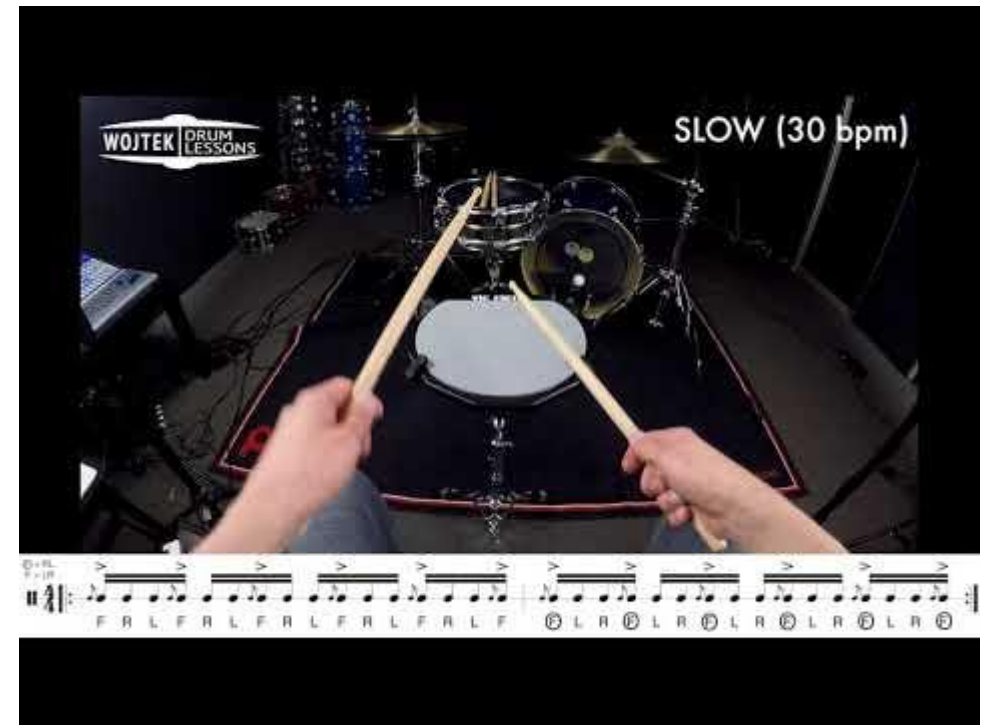


Exercise #9

Another two bar exercise set in 16th note subdivision that contains lots of flam hits. Every one of them is accented too!

In order to understand the sticking better and memorise it quicker and more efficiently, it's good to for now leave flams. They may be a distraction when learning certain exercise.

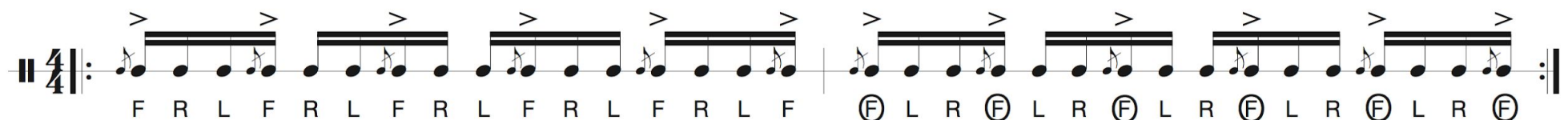
Take a look at the sticking now. You may see that we achieved a three note pattern that repeats within the 16th note subdivision. It doesn't loop regularly and with its every first note accented, creates a polyrhythm together with the pulse and the subdivision.



Exercise 9

1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L

See that we switch the sticking of the pattern in the second bar. Once you add flams back, you may notice that we are forced to perform two flam strokes in a row when going between the bars. Watch out for this transition moment and make sure it's performed smoothly.

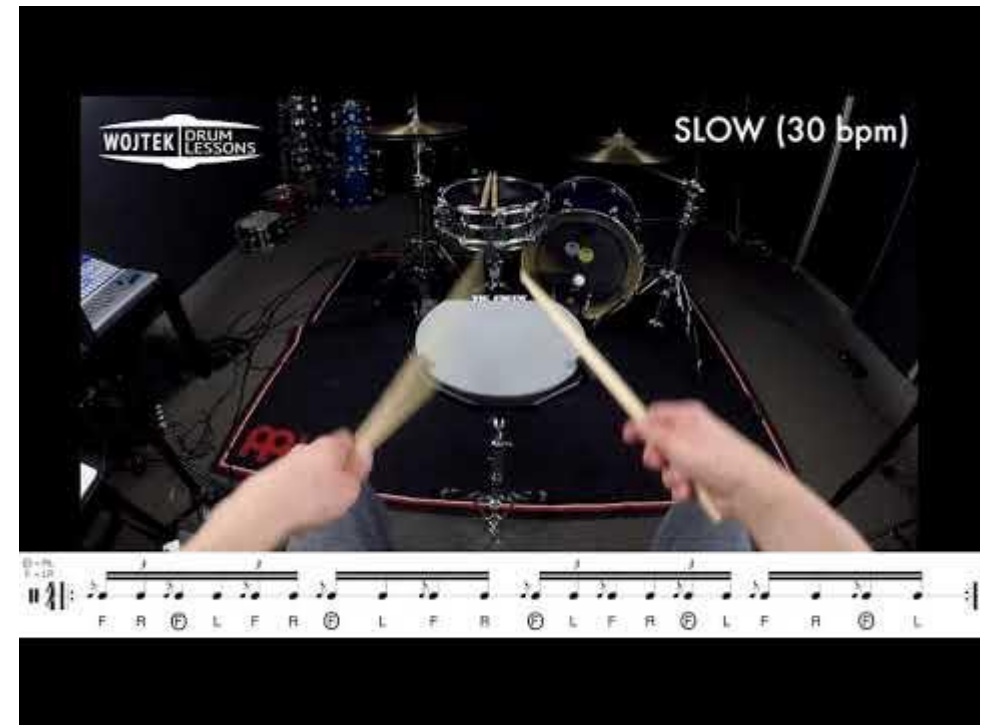


Exercise #10

In this one bar long exercise we regularly switch between two different subdivisions. We start out with the 16th note triplets and with every beat we switch it with 16th notes back and forth.

Notice that we can divide this bar in half and achieve two parts that are the same in the sound, but not the sticking. It's completely opposite, so if we start the first bar with the right hand flam, the second one begins with the left hand flam.

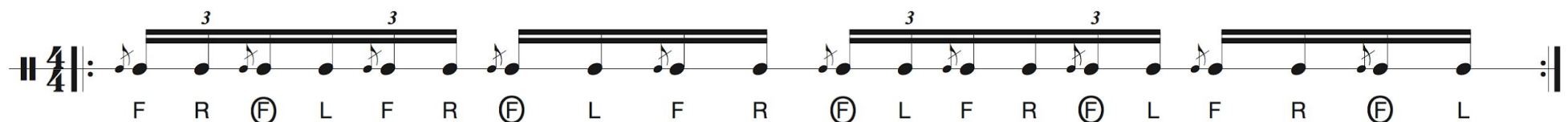
It's easy to understand the sticking of the exercise if we take away the flam hits. Take a look, but be conscious about the changing subdivision, which may be seen in the counting above!



Exercise 10

1	e	a	+	e	a	2	e	+	a	3	e	a	+	e	a	4	e	+	a
R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L

We achieved double strokes all the way through the exercise! It may be problematic to switch between the subdivisions here, so make sure you spend some more time on making it really tight. Because of the triplet subdivision doubles, the second half of the exercise starts with the opposite hand. Now add flams and we have the final exercise ready!



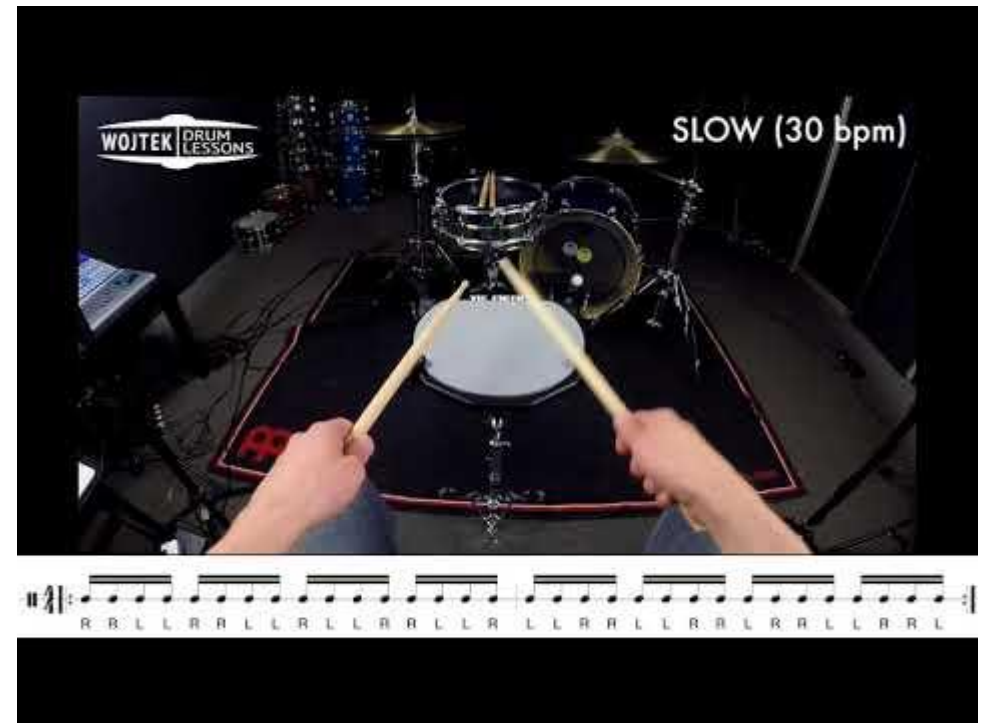
Exercise #11

This exercise is very straightforward as an idea, yet quite tricky to play fluently. It's played in 16th notes all the way with no accents.

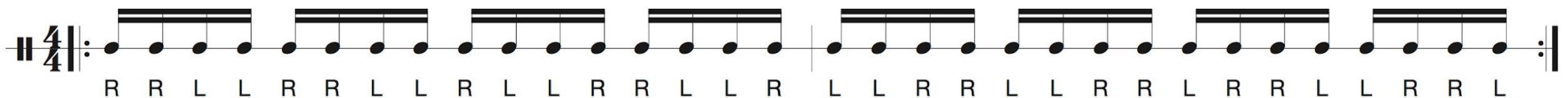
Here we have two different rudiments, which may actually be treated as one, which is doubles. We alternate it with the inverted doubles rudiment, which is basically the same pattern, but started in a different place.

The key here is to maintain a similar sound throughout the whole exercise and be able to keep the rhythmical flow undisturbed.

Notice that we start out the second bar with the left hand, so we completely reverse the sticking. Watch out for the transition moments between rudiments and bars, since these are the hardest parts! Make them really smooth.



Exercise 11



Exercise #12

This exercise is very interesting because of its idea. As you may clearly see it's based on 16th note subdivisions and the only rudiment we use here is singles. So why is it so interesting?

The curious element here are accents. We make the gap between them bigger and bigger. So first we start out with the accents falling directly next to each other, then we put a one note gap and another accent. Then a two note gap, accent, a three note gap, accent etc... You see the rule here?

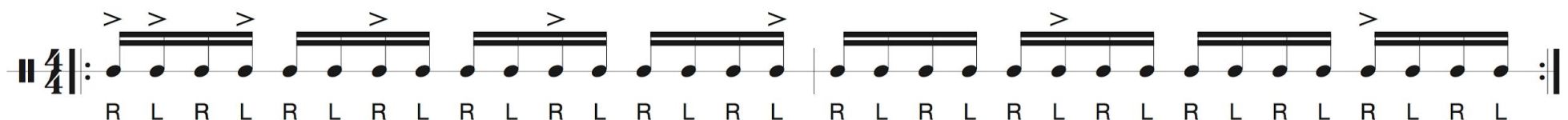
We play the accents less and less often. I wanted to put this exercise within a two bar loop, so the largest gap takes six notes. The last accent comes on the "four" in the second bar and then we have to come back to the beginning, so the last gap takes just three notes.



Exercise 12

Try to think of your own exercises, grooves or fills that use a similar regressive or progressive motion of accents set within a simple rudiment.

Also try out placing the same accents, but within doubles or paradiddles. It would be harder, but how would it sound for example when spread between two instruments? Definitely interesting!



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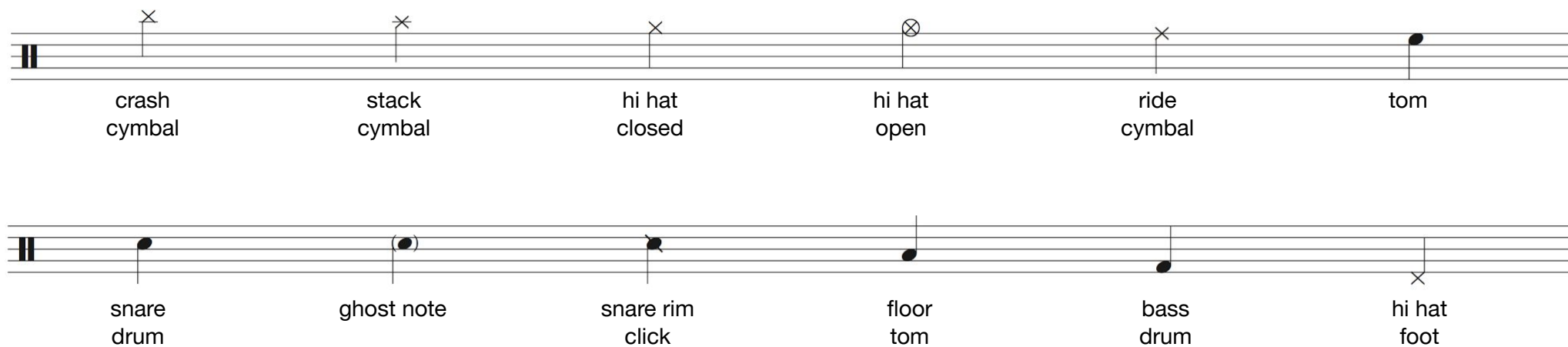
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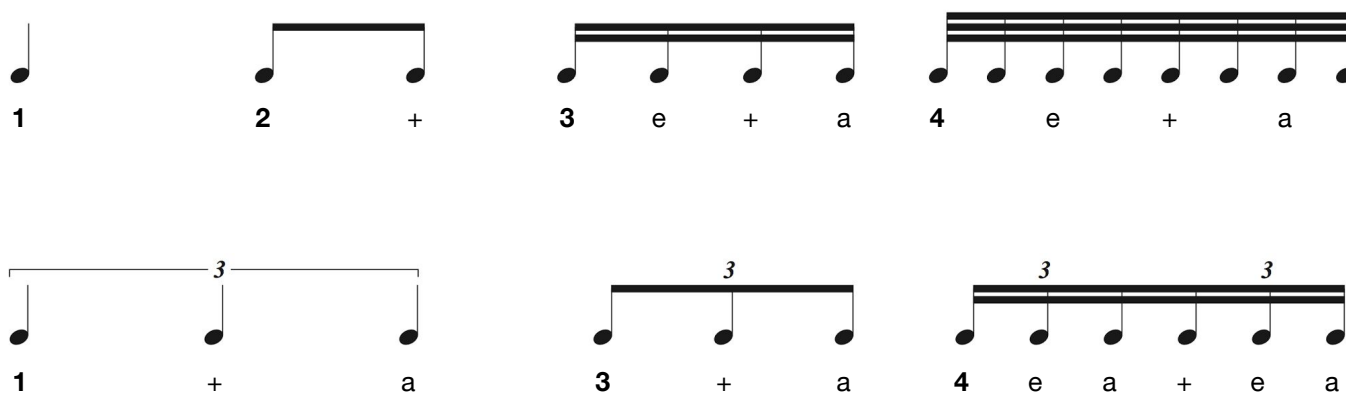
YouTube

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NOTATION KEY



SUBDIVISION COUNTING



STICKING KEY

R - right hand stroke
L - left hand stroke
E - hi hat foot stroke
K - bass drum stroke
T - hands together
F - flam

Ⓡ = RL
F = LR