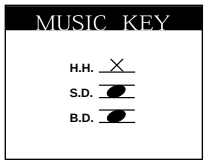
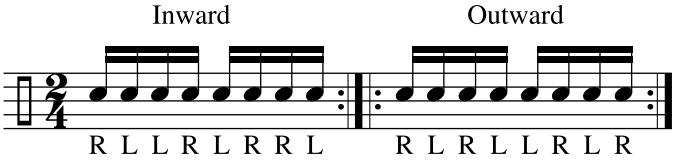
Paradiddle Funk

by Darryn Farrugia

Click on the icon next to any exercise to hear the sound!



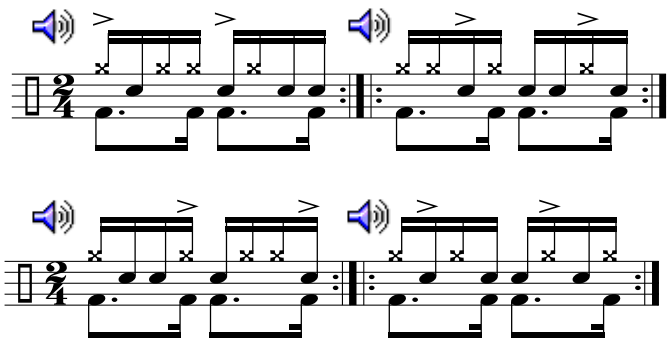
In the September 2001 issue, I presented an approach to playing linear grooves based on using paradiddle inversions. This month I'd like to present an approach to playing grooves based on hand patterns, once again using the four paradiddle inversions. First let's look back at the different paradiddle stickings.



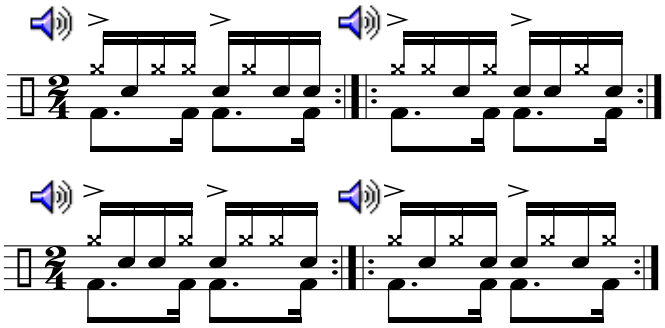
The next step is to move the right hand to the hi-hat and apply accents to some of the strokes. In this case, applying dynamics is very important if we want these grooves to feel good.

First, play all snare drum accents as rimshots, and play any non-accented notes as "ghost strokes" (a low stroke starting from about an inch above the drum). The hi-hat accents should be played on the edge of the hi-hat with the shoulder of the stick, and the non-accented notes should be played with the tip on top of the hi-hat. The bass drum will play a "samba" pattern. (You can simplify this to quarter notes to begin with.)

Group A Accents

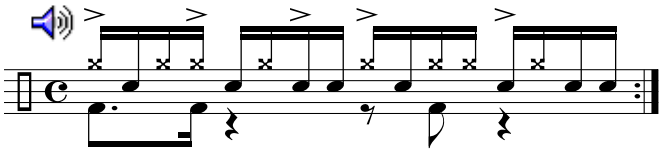


Group B Accents

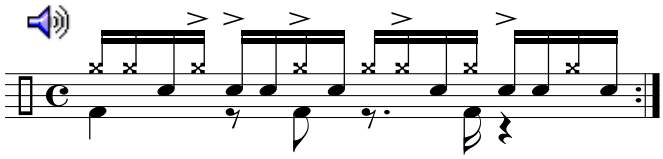


Here are some grooves based on the four paradiddle types.

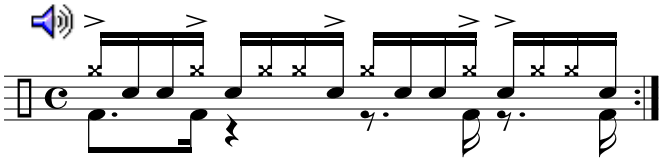
Single Paradiddle



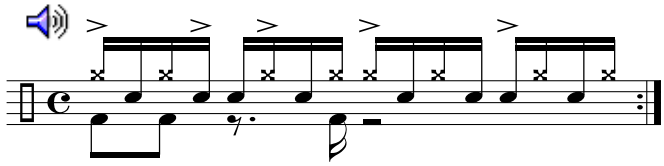
Reverse Paradiddle



Inward Paradiddle

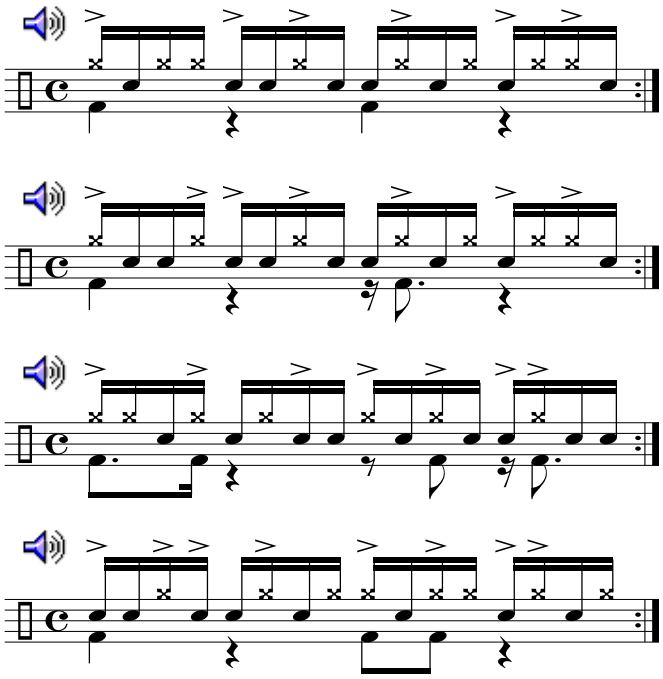


Outward Paradiddle



Combined Paradiddle Grooves

The final step here is to create interesting-sounding hand patterns by combining various paradiddle types within one measure. This opens up a whole world of sticking and groove options. Use your imagination.



Remember to always start slow (try quarter note = 60) and work your way up. Focus on dynamics and being relaxed. And have fun with these.

See the January 2002 Modern Drummer for the complete lesson.

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