

DRUM RUDIMENTS: THE COMPLETE GUIDE

Introduction

Drum rudiments, put simply, are the building blocks of the drummer's vocabulary. Rudiments are short, simple phrases that combine elements of rhythm, sticking and dynamics to create distinctive musical phrases that can be combined to create longer musical phrases, or even whole pieces of snare drum music.

On the modern drum kit, the rudimental approach to drumming can be highly effective in developing a powerful yet fluid playing style. Gaining a basic understanding of the rudiments is important in the development of a drummer's musical expression, as they provide the basics tools necessary for building and linking musical phrases together.

Historically, the National Association of Rudimental Drummers (USA), listed 13 "essential" rudiments, and later added another 13 to make the 26 Standard American Drum Rudiments.

More recently, the [Percussive Arts Society](#) (PAS) modernized the original 26 and added another 14 to form the now widely-recognized 40 International Drum Rudiments.

First thirteen "essential" rudiments

The Long Roll
The Five Stroke Roll
The Seven Stroke Roll
The Flam
The Flam Accent
The Flam Paradiddle
The Flamacue
The Ruff
The Single Drag
The Double Drag
The Double Paradiddle
The Single Ratamacue
The Triple Ratamacue

Second thirteen rudiments

The Single Stroke Roll
The Nine Stroke Roll
The Ten Stroke Roll
The Eleven Stroke Roll
The Thirteen Stroke Roll
The Fifteen Stroke Roll
The Flam Tap
The Single Paradiddle
The Drag Paradiddle #1
The Drag Paradiddle #2
The Flam Paradiddle-diddle
The Lesson 25
The Double Ratamacue

Additional 14 P.A.S. Rudiments

The Single Stroke Four
The Single Stroke Seven
The Multiple Bounce Roll
The Triple Stroke Roll
The Six Stroke Roll
The Seventeen Stroke Roll
The Triple Paradiddle
The Single Paradiddle-Diddle
The Single Flammed Mill
The Pataflafla
The Swiss Army Triplet
The Inverted Flam Tap
The Flam Drag
The Single Dragadiddle

Index of Current PAS Rudiments

(click to jump to a rudiment)

- [1. Single Stroke Roll](#)
- [2. Single Stroke Four](#)
- [3. Single Stroke Seven](#)
- [4. Multiple Bounce Roll \(a.k.a. "buzz roll"\)](#)
- [5. Triple Stroke Roll](#)
- [6. Double Stroke Roll \(a.k.a. "long roll"\)](#)
- [7. Five Stroke Roll](#)
- [8. Six Stroke Roll](#)
- [9. Seven Stroke Roll](#)
- [10. Nine Stroke Roll](#)
- [11. Ten Stroke Roll](#)
- [12. Eleven Stroke Roll](#)
- [13. Thirteen Stroke Roll](#)
- [14. Fifteen Stroke Roll](#)
- [15. Seventeen Stroke Roll](#)
- [16. Single Paradiddle](#)
- [17. Double Paradiddle](#)
- [18. Triple Paradiddle](#)
- [19. Paradiddle-Diddle](#)
- [20. Flam](#)
- [21. Flam Accent](#)
- [22. Flam Tap](#)
- [23. Flamacue](#)
- [24. Flam Paradiddle](#)
- [25. Single Flammed Mill](#)
- [26. Flam Paradiddle-diddle](#)
- [27. Pataflafla](#)
- [28. Swiss Army Triplet](#)
- [29. Inverted Flam Tap](#)
- [30. Flam Drag](#)
- [31. Drag](#)
- [32. Single Drag Tap](#)
- [33. Double Drag Tap](#)
- [34. Lesson #25](#)
- [35. Single Dragadiddle](#)
- [36. Drag Paradiddle #1](#)
- [37. Drag Paradiddle #2](#)
- [38. Single Ratamacue](#)
- [39. Double Ratamacue](#)
- [40. Triple Ratamacue](#)

Single Stroke Roll

The **single stroke roll** is simply a series of alternating strokes (one hand after the other) played for an indefinite length of time. The single stroke roll can be practiced in free-time (no pulse), or in strict time (with a regular pulse). When practicing the single stroke roll the main goal is consistency of sound between notes. This means paying attention to the timing, dynamics and the contact point of each note played on the drum or cymbal you are using. Also pay attention to the height of your sticks before and after each stroke (both sticks should come up to an equal height for consistent dynamics).

Single stroke roll - right hand lead

Ex. 1

R L R L R L R L

Single stroke roll - left hand lead

Ex. 2

L R L R L R L R

Single Stroke Four (also: Four Stroke Ruff)

The **single stroke four** is a series of four alternating strokes, usually played as three triplets preceding a primary note. The primary note, which may or may not be accented, usually lands on a beat, with the three preceding notes acting as leading notes.

Single stroke four - right hand lead

Single stroke four - left hand lead

Single Stroke Seven

The **single stroke seven** is a series of seven alternating strokes, usually played as a sextuplet preceding a primary note. The primary note, which may or may not be accented, usually lands on a beat, with the six preceding notes acting as leading notes.

Single stroke seven - right hand lead

Ex. 1

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

Ex. 2

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

Multiple Bounce Roll (a.k.a. Buzz Roll or Press Roll)

The **multiple bounce roll** (also known as buzz roll or press roll) is simple but effective rudiment made up of alternating 'buzz' strokes. Each buzz stroke is made up of multiple bounces that when put together in quick succession, give the impression of a continuous, rapid stream of notes. A multiple bounce roll is written as a single note (which determines its duration) with a 'Z' above.

Ex. 1

Triple Stroke Roll

The **triple stroke roll** is a series of even notes, played in groups of three which alternate between each hand. It is a useful rudiment for moving around the drum kit in groups of three, and also makes an excellent endurance exercise.

Triple stroke roll - right hand lead

Ex. 1

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

Triple stroke roll - left hand lead

Ex. 2

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

Double Stroke Roll

The **double stroke roll** is a series of even notes, played in groups of two which alternate between each hand. At faster tempos, the double stroke roll is played in each hand as an initial stroke followed by a rebound stroke, with only one wrist movement needed for every group of two notes. It is probably the most commonly used drum rudiment, as it enables the drummer to play notes in rapid succession with a relatively small amount of effort.

Double stroke roll - right hand lead

Ex. 1

Six Stroke Roll

The **six stroke roll** is a non-alternating rudiment with two accents - one hitting the beat and one hitting just before the beat. It may be interpreted either in a group of four (accent, diddle, diddle, accent), or as six even notes equal in value (usually interpreted as sextuplets, or another even grouping of six).

Six stroke roll - right hand lead

Ex. 1

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

Six stroke roll - left hand lead

Ex. 2

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

Six stroke roll - right hand lead (even interpretation)

Ex. 3

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

Six stroke roll - left hand lead (even interpretation)

Ex. 4

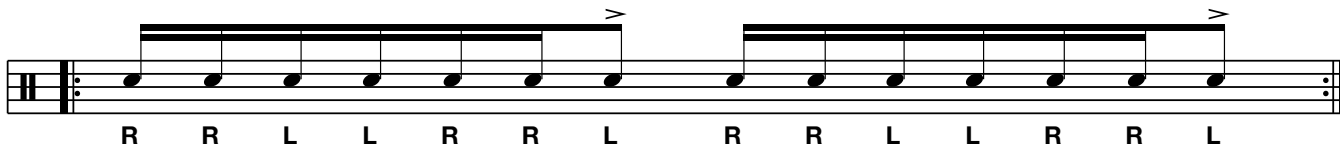
L R R L L R L R R L L R

Seven Stroke Roll

The **seven stroke roll** is made up of three diddles followed by an accented primary note. It is a useful rudiment when playing a series of diddles with interspersed accents throughout, or when building up to an important accent.

Seven stroke roll - right hand lead

Ex. 1



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

Seven stroke roll - left hand lead

Ex. 2



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

Nine Stroke Roll

The **nine stroke roll** is made up of four diddles followed by an accented primary note. It is a useful rudiment when playing a series of diddles with interspersed accents throughout, or when building up to an important accent.

Nine stroke roll - alternating lead

Ex. 1



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

Ten Stroke Roll

The **ten stroke roll** is made up of four diddles followed by two accented notes. It is a useful rudiment when playing a series of diddles with interspersed accents throughout.

Ten stroke roll - right hand lead

Ex. 1

R R L L R R L L R L

Ten stroke roll - left hand lead

Ex. 2

Eleven Stroke Roll

The **eleven stroke roll** is made up of five diddles followed by an accented primary note. It is a useful rudiment when playing a series of diddles with interspersed accents throughout, or when building up to an important accent.

Eleven stroke roll - right hand lead

Ex. 1

Eleven stroke roll - left hand lead

Ex. 2

Thirteen Stroke Roll

The **thirteen stroke roll** is made up of six diddles followed by an accented primary note. It is a useful rudiment when playing a series of diddles with interspersed accents throughout, or when building up to an important accent.

Thirteen stroke roll - right hand lead

Ex. 1

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

Thirteen stroke roll - left hand lead

Ex. 2

Fifteen Stroke Roll

The **fifteen stroke roll** is made up of seven diddles followed by an accented primary note. It is a useful rudiment when playing a series of diddles with interspersed accents throughout, or when building up to an important accent.

Fifteen stroke roll - right hand lead

Ex. 1

Fifteen stroke roll - left hand lead

Ex. 2

Seventeen Stroke Roll

The **seventeen stroke roll** is made up of eight diddles followed by an accented primary note. It is a useful rudiment when playing a series of diddles with interspersed accents throughout, or when building up to an important accent.

Seventeen stroke roll - right hand lead

Ex. 1

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

Seventeen stroke roll - left hand lead

Ex. 2

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

Single Paradiddle

The **single paradiddle** is a simple, but very important drum rudiment, as it is the most concise way to combine single strokes, double strokes and an accent together in an alternating rudiment. It is very useful on the drum kit, as it allows the drummer to quickly change lead and place accents around the drum kit in different physical directions.

Single paradiddle - alternating lead

Ex. 3

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

Double Paradiddle

The **double paradiddle**, like the single paradiddle, is a simple combination of single strokes, double strokes and an accent, but consisting of six even notes. This makes it useful when playing within a triplet sub-division. The double paradiddle can also be played with two accents - on the first and third note of each paradiddle.

Double paradiddle - alternating lead

Ex. 1

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

Double paradiddle - alternating lead (two accents)

Ex. 2

Triple Paradiddle

The **triple paradiddle**, like the double paradiddle, is made up of single strokes, double strokes and an accent, but consisting of eight even notes. The triple paradiddle can also be played with three accents - on the first, third and fifth note of each paradiddle.

Triple paradiddle - alternating lead

Ex. 1

Triple paradiddle - alternating lead (three accents)

Ex. 2

Paradiddle-diddle

The **paradiddle-diddle** is different to the other paradiddle rudiments, in that it does not alternate sticking. It consists of two single strokes (the first accented) followed by two diddles, all of equal note value. It can also be played with both single strokes accented.

Paradiddle-diddle - right hand lead

Ex. 1

R L R R L L

Paradiddle-diddle - left hand lead

Ex. 2

L R L L R R

Paradiddle-diddle - right hand lead (two accents)

Ex. 3

R L R R L L

Paradiddle-diddle - left hand lead (two accents)

Ex. 4

L R L L R R

Flam

The **flam** consists of a primary note preceded by a quieter grace note. The duration between the grace note and the primary note should be very short, as to give the impression of a 'broken' single note, rather than two separate notes.

Flam - alternating lead

Ex. 1

R L R L

Flam Accent

The **flam accent** is a group of three notes - a flam followed by two alternating strokes.

Flam accent - alternating lead

Ex. 1

R L R L

Flam Tap

The **flam tap** is simply a flam followed by a tap stroke in the same hand.

Flam tap - alternating lead

Ex. 1

R L R L

Flamacue

The **flamacue** is an intricate rudiment in that it contains two *unaccented* flams but with an regular accent just after the first flam. Care must be taken to ensure the flams do not overpower the accent.

Flamacue - right hand lead

Ex. 1

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

Flamacue - left hand lead

Ex. 2

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

Flam Paradiddle

The **flam paradiddle** is simply a single paradiddle with a flam on the first note. This rudiment makes for an excellent endurance and control exercise when repeated on its own, as the sticking requires that each hand plays four quiet notes in a row (including the grace note).

Flam paradiddle - alternating lead

Ex. 3

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

Single Flammed Mill

The **single flammed mill** can be thought of as a kind of inverted flam paradiddle, in that the sticking is inverted (the diddle is played first), but the flam remains in the same place (on the first note).

Single flammed mill - alternating lead

Ex. 1

The musical notation shows a single staff with a treble clef and a key signature of one flat. The rhythm is 4/4. The notes are quarter notes with the following sticking: R, R, L, R, L, L, R, L. The first and fifth notes have a flam accent (>). The first and fifth notes are beamed together. The piece ends with a double bar line.

Flam Paradiddle diddle

The **flam paradiddle-diddle** is an alternating paradiddle-diddle with a flam on the first note. The long and complex sticking pattern makes it a difficult rudiment to grasp, but it is very rewarding when mastered.

Flam paradiddle diddle - alternating lead

Ex. 1

The musical notation shows a single staff with a treble clef and a key signature of one flat. The rhythm is 4/4. The notes are quarter notes with the following sticking: R, L, R, L, R, L, R, L. The first and fifth notes have a flam accent (>). The first and fifth notes are beamed together. The piece ends with a double bar line.

Pataflafla

The **pataflafla** is a series of four alternating strokes with an accented flam on the first and fourth notes.

Pataflafla - right hand lead

Ex. 1

The musical notation shows a single staff with a treble clef and a key signature of one flat. The rhythm is 4/4. The notes are quarter notes with the following sticking: R, L, R, L, R, L, R, L. The first and fourth notes have a flam accent (>). The first and fourth notes are beamed together. The piece ends with a double bar line.

Pataflafla - left hand lead

Ex. 2

The musical notation shows a single staff with a bass clef and a key signature of one flat. The rhythm is 4/4. The notes are quarter notes with the following sticking: L, R, L, R, L, R, L, R. The first and fourth notes have a flam accent (>). The first and fourth notes are beamed together. The piece ends with a double bar line.

Swiss Army Triplet

The **swiss army triplet** is a simple three-note non-alternating flam rudiment. Effectively, the leading hand plays on the first two notes while the following hand plays on the first and third notes, giving the effect that each hand is playing a two-note overlapping pattern.

Swiss army triplet - right hand lead

Ex. 1

R R L R R L

Swiss army triplet - left hand lead

Ex. 2

L R R L R R

Inverted Flam Tap

The *inverted flam tap* is identical to a flam tap but with an inverted sticking.

Inverted flam tap - alternating lead

Ex. 1

L R R R L L

Flam Drag

The **flam drag** is an alternating rudiment consisting of a flam followed by a drag.

Flam drag - alternating lead

Ex. 1

R L L R L R R L

Drag

The **drag** consists of a primary note preceded by two quieter grace notes played as a double stroke. The duration between the grace notes and the primary note should be very short, as to give the impression of a 'broken' single note, rather than three separate notes.

Drag - alternating lead

Ex. 1

Single Drag Tap

The **single drag tap** is an alternating rudiment that consists of a non-accented drag with the leading hand followed by an accented note with following hand.

Single drag tap - alternating lead

Ex. 1

Double Drag Tap

The **double drag tap** is an alternating rudiment made up of two non-accented drags followed by an accented note.

Double drag tap - alternating lead

Ex. 1

R R L L L R

Lesson #25

Lesson #25 is a non-alternating drag rudiment made up of a non-accented drag followed by two alternating strokes, the second of which is an accent.

Lesson #25 - right hand lead

Ex. 1

R L R L

Lesson #25 - left hand lead

Ex. 2

L R L R

Single Drag Pariddle

The **single drag pariddle** is essentially a single pariddle with the first note of each pariddle replaced with a double stroke, like that at the beginning of a drag.

Single drag pariddle - alternating lead

L R L R

Drag Paradiddle #1

The **drag paradiddle** is an accented note followed by a non-accented single paradiddle with a drag on the first note.

Drag paradiddle #1 - alternating lead

Ex. 1

R R L R R L L R L L

Drag Paradiddle #2

Drag paradiddle #2 is an accented note followed by a drag, followed by a non-accented single paradiddle with a drag on the first note.

Drag paradiddle #2 - alternating lead

Ex. 1

Single Ratamacue

The **single ratamacue** is essentially an ornamented single stroke four, with a drag on the first note and an accent on the last note.

Single ratamacue - alternating lead

Ex. 1

Double Ratamacue

The **double ratamacue** is a non-accented drag, followed by an ornamented single stroke four; with a drag on the first note and an accent on the last note.

Double ratamacue - alternating lead

Ex. 1

R R L R L L L R L R

Triple Ratamacue

The **triple ratamacue** is made up of two non-accented drags, followed by an ornamented single stroke four, with a drag on the first note and an accent on the last note.

Triple ratamacue - alternating lead

Ex. 1

R R L R L L L R L R