## **Invert Your Rudiments**

## The Power Of The Paradiddle

by Jim Riley



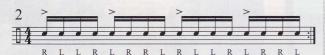
I'm a big believer in the practical application of rudiments. Rudiments are the building blocks of solid and creative drumming. Of course, every drummer I've come in contact with

can play a paradiddle. But what about an inverted paradiddle?

There are three ways to invert a paradiddle. For this article, we're going to focus on one of those inversions. Example 1 shows an inverted paradiddle that has the double strokes in the middle. Take a moment to get the sticking under control.



Example 2 adds an accent at the beginning of each grouping. Remember to bring your stick up high for the accents, while keeping everything else low to the drum.



Now apply the rudiment to the drumset. Notice how the left-hand inner beats are played as ghost notes.



In the next example, play an additional accent on the "ah" of each beat. Now all of the singles are accented, while the doubles are played low.



Example 5 applies our new accented paradiddle to the kit. You can also create a two-bar pattern by combining Examples 3 and 5.



Example 6 uses the same accent pattern in a one-bar fill.



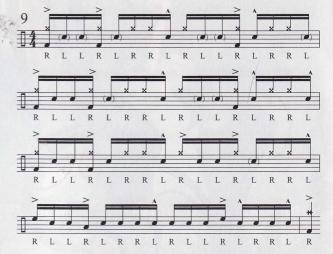
As with any pattern, the phrasing is created by the accents—the ones you play as well as the ones you don't play. By leaving out some accents, you can create cool-sounding patterns. Check out this one:



Here's how the previous pattern looks when played on the kit. (I love this groove!)



Example 9 features the previous groove, some variations, and a fill that uses the same sticking. It's hard to believe, but this entire pattern is nothing but inverted paradiddles!



If you have a drumset teacher, I encourage you to take this article to your next lesson. Try working on one or two figures per week. Remember: These lessons cannot be mastered without practice. But if you keep shedding them a little bit each day, you'll have them worked up in no time.



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