

Rudiments are Related

"Tweak and Ye Shall Find"

by John Kerr

In this article, I'd like to discuss how some rudiments are only a "tweak" different from one another. The method of tweaking is by "compressing" the particular sticking of a rudiment pattern. If we "compress" any even single alternation (a RL or LR) we can create a *flam*. Likewise, an even double (RR or LL) can be compressed to become the "ruff" in a *drag*. In the following examples, the resulting compression will change the rudiment into another one. The idea of being able to do this allows one to develop a unique vocabulary or at least stretch the capacity of what you know.

First, let's take a set of Paradiddles (PAS #16) as in **Ex. 1a** where the doubles are compressed turning the phrase into a variant of a Single Drag (PAS #32).

Ex. 1a

RLRL RLRL LLRL LLRL RRLL RRLL LLRR LLRR

paradiddle paradiddle paradiddle paradiddle

Ex. 1b shows how we might use it in a fill scenario:

Ex. 1b

RLRL RLRL LLRL LLRL RRLL RRLL LLRR LLRR

In this next example **Ex. 2a**, we'll take a Paradiddle riff in 3/8 and compress the alternate singles and accent the second note to create a flam and voila – a repeated Flam Drag! (PAS #30).

Ex. 2a

RLRL RLRL LLRL LLRL RRLL RRLL LLRR LLRR

Ex. 2b shows a fill application of this infamous "blidgzhda" with a Chicago Shuffle:

Ex. 2b

RLRL RLRL LLRL LLRL RRLL RRLL LLRR LLRR

Similar compression in a Paradiddle-diddle (PAS #19) with the single alternations renders a 5-note grouping – a sort of "flam roll" [**Ex. 3a**], while compressing the double alternations instead creates a variation of a 6-stroke roll (PAS #8) [**Ex. 3b**]:

Ex. 3a

RLRL RLRL LLRL LLRL RRLL RRLL LLRR LLRR

Ex. 3b

RLRRLLRLRRLL RLRRLLRLRRLL
RLRRLLRLRRLL RLRRLLRLRRLL

Both of these, especially combined, make for a very interesting fill:

Ex. 3c

RLRRLL RLRRLLRLRRLL

Finally, let's look at yet another approach to morphing rudiments - **overlapping** singles to create a flam. In **Ex 4a**, a double stroke roll (PAS #6) transitions to a Swiss Army Triplet (PAS #28) by overlapping the last note of the roll into the next note grouping forming a flam (to transition back, just *add* an extra note at the end of the Swiss Army Triplet!).

Ex. 4a

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

...And for a tricky fill using this transition [**Ex. 4b**]:

Ex. 4b

RRLLRRLLRRLLRRLLR

Alas, nothing here is new info. For me, more modern players I love to listen: Toss Panos, Gregg Bissonette, Dave DiCenso and Frank Briggs always remind me this kind creativity is available to all of us with a little enthusiastic curiosity and experimentation. Have at it!