

Snare Rudiment Required List with Minimum Tempos


I. Roll Rudiments	Group V	Group IV	Group III	Group II	Group I
1. Single Stroke Roll	40	50	60	70	80
2. Single Stroke Four				90	100
3. Single Stroke Seven				90	100
4. Multiple Bounce Roll	60	76	92	108	124
5. Triple Stroke Roll				90	100
6. Double Stroke Roll			92	108	124
7. Five Stroke Roll	*60	*76	92	108	124
8. Six Stroke Roll					124
9. Seven Stroke Roll			92	108	124
10. Nine Stroke Roll	*60	*76	92	108	124
11. Ten Stroke Roll					124
12. Eleven Stroke Roll				108	124
13. Thirteen Stroke Roll			92	108	124
14. Fifteen Stroke Roll					124
15. Seventeen Stroke Roll	*60	*76	92	108	124
II. Diddle Rudiments					
16. Single Paradiddle	70	90	110	130	150
17. Double Paradiddle	70	90	110	130	150
18. Triple Paradiddle			110	130	150
19. Single Paradiddle-diddle				130	150
III. Flam Rudiments					
20. Flam	[70]	[90]	[110]	[130]	[150]
21. Flam Accent	70	90	110	130	150
22. Flam Tap	52	66	82	98	112
23. Flamacue		66	82	98	112
24. Flam Paradiddle	52	66	82	98	112
25. Single Flammed Mill			82	98	112
26. Flam Paradiddle-diddle				90	100
27. Pataflafla				90	100
28. Swiss Army Triplet					80
29. Inverted Flam Tap					80
30. Flam Drag					80
IV. Drag Rudiments					
31. Drag		90	110	130	150
32. Single Drag Tap		66	82	98	112
33. Double Drag Tap			82	98	112
34. Lesson 25			82	98	112
35. Single Dragadiddle				90	100
36. Drag Paradiddle #1			80	90	100
37. Drag Paradiddle #2				90	100
38. Single Ratamacue			80	90	100
39. Double Ratamacue				90	100
40. Triple Ratamacue					100
All tempos are based on the quarter with the exception of #20 Flam on the eighth note. []					
Group V and IV student's choice, Groups III-I Judge's choice					
* Multiple Bounce accepted Group V and IV only					


PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL * 
R L R L R L R L

2. SINGLE STROKE FOUR 
R L R L R L R L
L R L R L R L R

3. SINGLE STROKE SEVEN 
R L R L R L R L
L R L R L R L R

B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL 


5. TRIPLE STROKE ROLL 
R R R L L L R R R L L L

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL * 
R R L L R R L L

7. FIVE STROKE ROLL * 
R R L L L


8. SIX STROKE ROLL 
R L R L L R
L R L R L R


9. SEVEN STROKE ROLL * 
R L R L L R
L R L R L R





* These rudiments are also included in the original Standard 26 American Drum Rudiments.
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10. NINE STROKE ROLL * 
R R L L

11. TEN STROKE ROLL * 
R RL RL
L LR LR


12. ELEVEN STROKE ROLL * 
R RL RL
L LR LR

13. THIRTEEN STROKE ROLL * 
R R L L

14. FIFTEEN STROKE ROLL * 
R L LR RL
L R L R

15. SEVENTEEN STROKE ROLL 
R R L L

II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE * 
R L R L R L L L


17. DOUBLE PARADIDDLE * 
R L R L R R L R L R L L


18. TRIPLE PARADIDDLE 
R L R L R L R R L R L R L L


19. SINGLE PARADIDDLE-DIDDLE 
R L R R L L R L R R L L
L R L R R L R L L R R


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III. FLAM RUDIMENTS


20. FLAM * 
LR RL


21. FLAM ACCENT * 
LR L R RL R L


22. FLAM TAP * 
LR RRL LLR RRL L


23. FLAMACUE * 
LR L R LLR
RL R L RRL


24. FLAM PARADIDDLE * 
LR L R RRL RLL


25. SINGLE FLAMMED MILL 
LR R L RRL LRL

26. FLAM PARADIDDLE-DIDDLE * 
LR L RRL LRL RLL RR


27. PATAFLAFLA 
LR L RRL LRL RRL


28. SWISS ARMY TRIPLET 
LRRLRLRL
RLRLRLRL


29. INVERTED FLAM TAP 
LR LRL RLR LRL R


30. FLAM DRAG 
LR L L RRL RRL


IV. DRAG RUDIMENTS


31. DRAG * 
LLR RRL


32. SINGLE DRAG TAP * 
LLR L RRL R


33. DOUBLE DRAG TAP * 
LLR LLR L RRL RRL R


34. LESSON 25 * 
LLR L RLLR LR
RRL R L RRL RL


35. SINGLE DRAGADIDDLE 
RRL R RLLR LL

36. DRAG PARADIDDLE #1 * 
R LLR L R R L RRL RLL

37. DRAG PARADIDDLE #2 * 
R LLR LLR L R RRL RRL RLL

38. SINGLE RATAMACUE * 
LLR L RL RRL RLR

39. DOUBLE RATAMACUE * 
LLR LLR L RL RRL RRL RLR

40. TRIPLE RATAMACUE * 
LLRLLRLLR LRLRRLRRLRRLR

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See page 39 for minimum tempos.

Snare Exercises

Grunge



Musical notation for the 'Grunge' exercise, featuring a 4/4 time signature and a series of rapid, rhythmic snare patterns.

Evolution



Musical notation for the 'Evolution' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns.

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



Musical notation for the 'Evolution' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns.

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



Musical notation for the 'Evolution' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns.

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



Musical notation for the 'Evolution' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns.

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

Accented 16ths



Musical notation for the 'Accented 16ths' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns with accents.



Musical notation for the 'Accented 16ths' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns with accents.

16th Trip



Musical notation for the '16th Trip' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns with triplets.



Musical notation for the '16th Trip' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns with triplets.

Hugga Dugga Burr



Musical notation for the 'Hugga Dugga Burr' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns.



Musical notation for the 'Hugga Dugga Burr' exercise, featuring a 4/4 time signature and a series of rhythmic snare patterns.

Hugga Trips

Musical notation for 'Hugga Trips' consisting of two staves. The first staff contains four measures of music, each with a triplet of eighth notes indicated by a bracket and the number '3'. The second staff contains four measures of music, also with triplet markings, and ends with a final note and a fermata.

Scud Flood

Musical notation for 'Scud Flood' consisting of two staves. The first staff is in 3/4 time and contains four measures of music with accents (>) over each eighth note. The second staff is in 3/4 time and contains four measures of music with accents (>) over each eighth note, ending with a final note and a fermata.

Wind Sprints

Musical notation for 'Wind Sprints' consisting of four staves. The first staff is in 4/4 time and contains four measures of music with rhythmic patterns 'RLR RLR RLR RLR' and 'RRL RRL RRL RRL' written below. The second staff contains four measures of music with rhythmic patterns 'RL LRL LRL LRL' and 'LRL LRL LRL LRL' written below. The third and fourth staves contain four measures of music each, with rhythmic patterns 'RLR RRL RRL LRL' and 'RLR RRL RRL LRL' written below. The piece ends with a final note and a fermata.

Phil

Musical notation for 'Phil' consisting of two staves. The first staff contains four measures of music with rhythmic patterns 'R RRRRR RRRR L LLLLL LLLL R RRRRL LLLL R RRRRL LLLL RLLRRLRLRLRL' written below. The second staff contains four measures of music with rhythmic patterns 'RRR LLL RRRRRLLLL RRRLLRRLRLRL' written below. The piece ends with a final note and a fermata.

Flams & Paradiddles

QUICK TIPS

Flams

- Consistent heights and grip
- Should sound like “chut”
- Pay attention to *Down/Up/Tap* strokes
- Don’t slow down or speed up
- Upper case R’s and L’s indicate high notes; lower case r’s and l’s indicate low notes

Paradiddles

- Consistent heights and grip
- Use Down strokes after the accents
- Control the bounce of the “diddle” strokes
- Be patient and careful not to rush
- Upper case R’s and L’s indicate high notes; lower case r’s and l’s indicate low notes



04 - **SLOW** – 120 bpm (01'21")
 05 - **MEDIUM** – 140 bpm (01'10")
 06 - **FAST** – 160 bpm (01'01")

COUNT-OFF "1" "2" PLAY!

Drum fill ————— | R
 mp

1 2 3 4 5 6 7 8

R r r r r r r L L l l l l l l l R R r r L L l l R R r L R R R L R

9 10 11 12

R L r r L R L r r L r R r r L r L r r L R

17 19 21 23

OPTIONAL:
Airplay to the drum solo!

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

24 25 26 27

L R l r r L r l l R l r r L r l l R l r r L r l l R l r r L

28 29 32 33 34

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

Level 2

1

Exercise 1 consists of three staves of music in 2/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The second staff contains four measures of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The third staff contains four measures of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.

2

Exercise 2 consists of three staves of music in 4/4 time. The first staff contains four measures: G4 (accent), A4 (accent), B4, C5, D5, E5, F5, G5. The second staff contains four measures: G4, A4, B4, C5, D5, E5, F5, G5. The third staff contains four measures: G4, A4, B4, C5, D5, E5, F5, G5.

3

Exercise 3 consists of three staves of music in 2/4 time. The first staff contains four measures: G4, A4, B4, C5, D5, E5, F5, G5. The second staff contains four measures: G4, A4, B4, C5, D5, E5, F5, G5. The third staff contains four measures: G4, A4, B4, C5, D5, E5, F5, G5.

4

Musical notation for exercise 4, consisting of three staves in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second and third staves continue this sequence with eighth notes and beams, ending with a double bar line.

5

Musical notation for exercise 5, consisting of three staves in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second and third staves continue this sequence with eighth notes and beams, including accents (>) over the notes G5, A5, and B5. The piece ends with a double bar line.

6

Musical notation for exercise 6, consisting of three staves in 2/4 time. The first staff starts with a treble clef and a 2/4 time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second and third staves continue this sequence with eighth notes and beams, including an accent (>) over the note G5. The piece ends with a double bar line.

Level 2

7



Musical staff 1 for exercise 7, featuring a 4/4 time signature and a treble clef. It contains a rhythmic pattern of eighth and sixteenth notes.



Musical staff 2 for exercise 7, continuing the rhythmic pattern from the first staff.



Musical staff 3 for exercise 7, concluding the exercise with a double bar line.

8



Musical staff 1 for exercise 8, featuring a 4/4 time signature and a treble clef. It contains a rhythmic pattern of eighth and sixteenth notes.



Musical staff 2 for exercise 8, continuing the rhythmic pattern from the first staff.



Musical staff 3 for exercise 8, concluding the exercise with a double bar line.

9



Musical staff 1 for exercise 9, featuring a 2/4 time signature and a treble clef. It contains a rhythmic pattern of quarter notes.



Musical staff 2 for exercise 9, continuing the rhythmic pattern from the first staff.



Musical staff 3 for exercise 9, concluding the exercise with a double bar line.

10

Musical notation for exercise 10, consisting of three staves in 2/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the first two having accents (>) and the last two being eighth-note patterns. The third staff contains two measures of eighth-note patterns.

11

Musical notation for exercise 11, consisting of three staves in 2/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the first two having eighth notes and the last two being eighth-note patterns. The third staff contains four measures, with the first two having eighth notes and the last two having eighth notes with accents (>).

12

Musical notation for exercise 12, consisting of three staves in 2/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the first two having eighth notes with accents (>) and the last two being eighth-note patterns. The third staff contains four measures, with the first two being eighth-note patterns and the last two having eighth notes with accents (>).