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The paradiddle and the drummer's expression.

How some drummers in jazz and rock have applied paradiddles on a drum set, and how paradiddles have been taught and learned.

Introduction

According to a manuscript from 1705, drumming was based on four basic techniques: Single strokes, double strokes, combinations of single and double strokes (*paradiddles*¹) and both hands together (Sandman 1977). The *paradiddles* could thus be considered *one of four fundamental techniques that drummers have to learn*. *Paradiddles* have been taken from military drumming on a field drum to entirely new uses on a drum set by jazz and rock drummers. I want to find out how the *paradiddles* have been used in jazz and rock, and about pedagogical implications of that. The study is historical and it includes both pedagogical and musicological aspects. My research question is:

How have some drummers in jazz and rock, from the swing era to the present, applied paradiddle sticking patterns to their playing on a drumset, and how have paradiddles been taught and learned?

Literature review

As far as I can see, no single, comprehensive study has been done on the use of paradiddles in jazz and rock. Chandler (1997) has done a study of rudimental drumming, but not in the genres of jazz and rock.

Method

My main materials are recorded and filmed music performances. Drum method books, articles and interviews with drummers will contribute additional information on techniques, training of drummers and the drummers' own thoughts on music, playing and learning.

Main contribution

This study will contribute substantial information, with transcriptions in music notation, on different drummers' uses of paradiddles on the drum set. The study will also bring to the surface various ideas on teaching and insight to drummers' learning practises. The study can be a reference for teachers and students.

¹ *Paradiddle sticking patterns*: specific order of strokes in drumming e.g. Right-Left-Right-Right-Left-Right-Left-Left.

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