

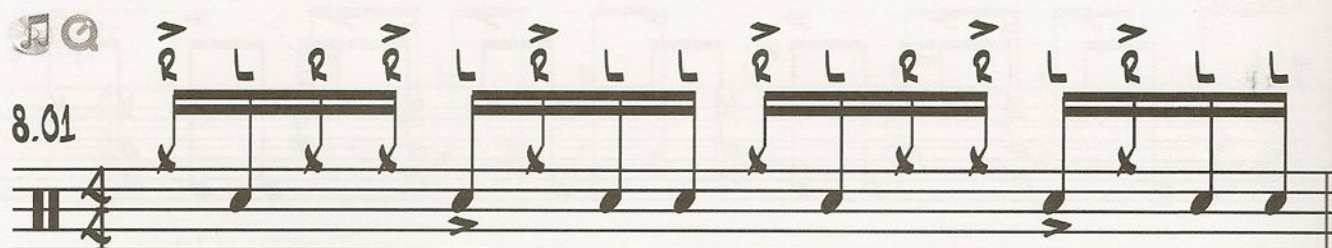
SECTION 8

Paradiddle Possibilities

8.01 These beats involve playing a paradiddle between the hi-hat and snare drum. When the single paradiddle sticking (RLRR, LLLL) is played with the right hand on the hi-hat and left hand on the snare drum, the left hand falls naturally on the snare drum on 2 and 4, which can then be easily accented for the backbeats, either as a rimshot or a louder snare drum note.

Play these beats without the hi-hat accents at first, and then add them. The accents add another layer of sound, as in each accented “&” of 7.09. This may be difficult to incorporate at first, but it’s well worth the effort because the accents make the rhythms much more interesting, and much more funky!

8.01



8.02 Add the bass drum.

8.02



8.03 Another bass drum pattern.

8.03



8.04 The King Kong Rhythm.

David Garibaldi learned this rhythm from **Pete DePoe**, who played with the band **Redbone**. Pete used it on a song called “**The Prehistoric Rhythm With The King Kong Beat.**” David used it on the amazingly funky “**Soul Vaccination**” (1973) with **Tower Of Power**. The hi-hat accents outline the three side of the 3-2 Afro-Cuban son clave.

8.04

The exercise is written on a single staff with a treble clef and a 4/4 time signature. Above the staff, there are four measures of rhythmic notation. Each measure contains a sequence of notes: the first measure has notes on the 1st, 2nd, and 3rd beats, and the second measure has notes on the 2nd, 3rd, and 4th beats. This sequence repeats for the next two measures. Above each note is a letter 'R' or 'L' with an accent (>) above it, indicating the hand used to play the note. The letters are: Measure 1: R, L, R; Measure 2: L, R, R; Measure 3: R, L, R; Measure 4: L, R, R. The notes are quarter notes, and there are 'x' marks on the staff below the notes, indicating where the hi-hat is closed.

8.05 Add the bass drum.

8.05

This exercise is identical to 8.04 but includes a bass drum pattern. The bass drum is represented by a single note on the bottom line of the staff. The notes are placed on the 1st, 2nd, and 3rd beats of each measure, corresponding to the first three notes of the hi-hat pattern in each measure.

8.06 Another bass drum pattern.

8.06

This exercise is identical to 8.04 but includes an alternative bass drum pattern. The bass drum notes are placed on the 1st, 2nd, and 3rd beats of each measure, but the notes on the 2nd and 3rd beats are shorter than the note on the 1st beat, indicating a different rhythmic feel.