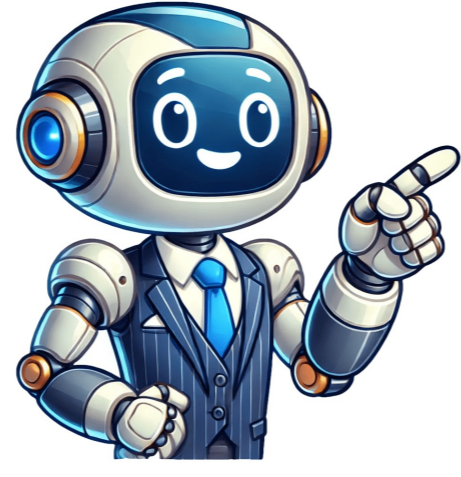


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Rhythm exercise For musical rudiments, see rudiments of music. This article possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. (January 2021) (Learn how and when to remove this message) Using a metronome with a practice pad is a common way to practice drum rudiments. In rudimental drumming, a form of percussion music, a drum rudiment is one of a number of relatively small patterns which form the foundation for more extended and complex drumming patterns. The term "drum rudiment" is most closely associated with various forms of field drumming, where the snare drum plays a prominent role. In this context "rudiment" means not only "basic", but also fundamental. This tradition of drumming originates in military drumming and it is a central component of martial music. Rudimental drumming has something of a flexible definition, even within drumming societies devoted to that form of drumming. RudimentalDrumming.com defines it as "the study of coordination.[1] The Percussive Arts Society defines it as a particular method for learning the drums—beginning with rudiments, and gradually building up speed and complexity through practicing those rudiments.[2] Camp Duty Update defines a drum rudiment as an excerpt from a military call with a definite rhythm, definite sticking, definite dynamic structure (accents), and a defined nomenclature.[3] Encyclopædia Rudimentia defines a rudiment as a short pattern of strokes, using John Pratt's logic that "the rudiments of drumming are strokes," in reference to the four basic drum strokes.[4] The origin of snare drum rudiments can be traced back to Swiss mercenaries attached with long polearms. The use of pikes in close formation required a great deal of coordination, the soldiers of the labor was used to coordinate tempo and communicate commands with distinct drumming patterns. These drumming patterns became the basis of the snare drum rudiments. The earliest instance of rudimental file and drum is often cited as the Swiss military at the battle of Sempach in 1386.[5] There is evidence, however, that the Swiss were already using drums in battle in 1315 at the Battle of Morgarten.[6] Initially, Swiss rudiments were very influential to the French system, which in turn was the basis for many other rudimental systems. Switzerland produced two distinct rudimental cultures, the wider Swiss Ordonnanz Trommel[7] practiced in Zurich, Valais, and Geneva, and the Basel version or Basler Trommeln.[8] The Basler Trommeln rudiments, in contrast to the Swiss Ordonnanz Trommel, are much more widely known and practiced outside of Switzerland due to Fritz Berger's publications, Das Basler Trommeln, Werden und Wesen[9] and Instructor for Basle Drumming.[10] and travels to the United States in the 1930s. His student Alfons Grieder continued to promote Basel style drumming in North America for many years.[8] The two Swiss systems differ in several ways, including that Basel drumming rudiments draw heavily from the French system while Swiss rudiments are indigenous, and that Basel drumming was notated in a set of symbols until the 20th century (Berger devised his own notation system for export that was much more legible) while Swiss rudiments were written in standard notation centuries earlier. Swiss Ordonnanz rudiments are nearly unknown outside of Switzerland, while Basel rudiments are featured (after the 1930s) in other systems around the world, such as the Scottish, American, and Hybrid. The Top Secret Drum Corps is a prominent organization from Basel Switzerland that utilizes traditional Basel rudimental drumming along with other rudimental influences. French rudiments were influenced by the Swiss and then later contributed back to the specific Basel culture in a two-way exchange. Thoinot Arbeau's Orchesographie of 1588 is commonly cited as one of the first "rudimental" texts, though its actual use of notation is limited.[11] French professional drummers became part of the king's honor guard in the 17th and 18th centuries. In 1754 Joseph-Henri de Bombelles [fr] published *Instruction pour les Tambours*, which was one of the earliest military drum manuals to codify a specific national duty in legible drum notation.[12] The craft was improved during the reign of Napoleon I. The French danc known as Le Rigodon is one of the cornerstones of modern rudimental drumming.[13] Kastner's Manuel Général de Musique Militaire a L'Usage des Armées Françaises from 1848 [14] details the rudimental signals starting as far back as the 17th century and works up through the variations to his contemporary mid-19th century usage, showing that the complexity of French drumming increased significantly over time. At least 5 French military manuals appeared between 1870 and 1900, beginning with Félix Carnaud's *École du Tambour*[15] from 1870 and N. Pita's *Méthode de Tambour* from 1885.[16] followed closely and expanded upon by H. Broutin (1889), Théophile Dureau (1895), and E. Reveillé (1897). In the 20th century, Henri Kling [nl] published his *Méthode de Tambour* in 1901.[17] Robert Tourte's *Méthode de Tambour et Caisse Claire d'Orchestre*[18] was published in 1946 and combined a selection of 34 rudiments and the classic French military calls with studies of common orchestral excerpts such as Nikolai Rimsky-Korsakov's Scheherazade and Maurice Ravel's Bolero. The French system is complex and expansive, rivaled in scope only by the Swiss, American, and Scottish systems. Between 30 and 34 rudiments have normally been taught from the mid-20th century onward.[19][20] from a historical catalog of over 70 rudiment variations. Spain used its own rudimental system, documented as far back as 1761, with Manuel de Espinosa [es] publication of *Toques de Guerra*. Composed mostly of single strokes, the system is extremely simple with only around eight to ten named patterns.[21] The Italian peninsula was home to file and drum traditions as far back as the 1400s. During the 19th century, at least 3 distinct styles of drumming were practiced: Austrian style [22] drumming in the northern regions adjacent to the Austrian Empire, a central Italian style in Sardinia, Piedmont, and the Papal States,[23] and a southern style in Naples and Sicily.[24] With the unification of the Kingdom of Italy in the 1870s, the central Italian style was adopted over the Austrian or Sicilian as the official pan-Italian rudimental system. German speaking regions of Europe, often referred to historically as Prussian, had developed their own unique rudimental system by the late 18th century, as evidenced by Wittwe's 1777 publication *Kurze Anweisung zum Trommel-Spiel*[25] The system was dominated by the right hand and featured only about 14 standard rudiments, such as the *druckruf* and *doppelwirbel*[26] The Prussian drumming style was distinct from the regional rudimental practices of Bavaria, despite Bavaria being a part of modern Germany.[27] It also did not apply in Hannover – which was effectively part of the British Empire for a significant period and thus used British drumming idioms.[28] Sweden had drummers on military payrolls as early as 1528. The Swedish rudimental style has some unique features and rhythmic interpretations, however it draws significant influence from both French and Prussian sources. The first written manual dates from 1836 with little variation in style until the 20th century. After the 1960s the drum parts in standard military music became simplified compared to their earlier incarnations.[29] The military tradition of the Netherlands has a distinct rudimental system. Drummers are known to have participated in military functions from possibly as far back as 1570. Military units paid the drummers from their own commanders' budget until 1688 when the military began paying musicians directly.[30] The rudimental term "Tattoo," a term for a meeting of drum corps and a signal from the standard camp duty, derives from the Dutch "Taptoe" Tamboers. Manuals go back at least as far as 1809 with the publication of Over Het Tromslaan - Met Marschen En Andere Muziekstukken Voor Den Troon[31] which indicates some basic rolls and a few military signals. Marsen en Signalen voor de Koninklijke Nederlandsche Armeë by Jacob Rauscher [nl] was published in 1815 and shows about nine basic rudiments. Several manuals are known from the late 1800s and early 1900s, such as Voorschrift voor den sergeant of korporaaltamboer of 1893, Tamboers- en Hoornblazersschool of 1896, and Tamboers- en Hoornblazersschool from 1901. The system was simplified and many embellishments removed in the 1930s.[32] The system was again refined following WWII in 1945 and 1946. Now, only the Dutch Marines continue the official military tradition actively, along with a few civilian groups. There are currently only about 14 Dutch rudiments. Russian drumming was originally brought in from abroad specifically to emulate the drumming of other nations. Dutch drumming was used verbatim in the 17th century. This gave way to a more distinct Russian style in the 18th century under Peter I. Imperial Russian military units stopped using drummers around 1909 but the USSR reintroduced drumming to the military in the 1920s. Russia actually has no names or specific sticking for rudimental patterns[33] but a selection of rolls and ruffs of various lengths are present in military music. Youth Pioneer groups use simplified military signals, though the rudiments taught in these groups use American terms.[34] British rudimental manuals with decipherable rudiments date back as far as 1634 with the publication of Thomas Fisher's Warlike Directions or the Soldiers Practice which shows at least 4 ruff-based rudiments.[35] A more thorough manual appeared in 1760, Spencer's The Drummer's Instructor.[36] British military drumming had already been exported to the American Colonies by the time of the American Revolution in the 1770s. The anonymously authored *Young Drummers Assistant*[37] was published around 1780 and was an influential book on both sides of the Atlantic. The British system was further refined for the 19th century by Samuel Potter in 1817 with his book *The Art of Beating the Drum*.[38] In the 18th century, drummers uniforms were reverse color from the rest of their military unit, but after the War of 1812, and coincidentally during Samuel Potter's service, their uniforms were switched to the standard color scheme so as not to stand out in battle. Samuel's son, Henry Potter, a noted instrument maker,[39] would later publish an updated drum manual called *Authorised Sergeant Drummers' Manual*. In 1887, the War Office published *Drum and Flute Duty for the Infantry Branch of the Army* [40] which is one of a few pre-20th century publications to feature the 17 stroke roll. In modern times, every infantry battalion in the British military has a regimental corps of Drums except for Irish, Scottish, and Rifle Battalions which feature Pipe Bands and their associated style of Scottish drumming.[41] Scottish drum and file signals (those differing significantly from the English) date back to at least the 17th century, where the English referred to them as the "Scots Duty." [42] The old *Scotch* calls used familiar rudimental patterns and drumming idioms to the English, but featured slightly different drum arrangements and file tunes, rather than the distinctively snappy dot-cut triplet shuffle sound that pipe band drumming would use later. The *Scotch Reveillé* that would normally accompany *The Mother and the Three Camps* was adapted from, or at least inspired by, the *Scotch Reveillé* [sic] from this pre-pipe band era. Scottish pipe bands, in their modern form, were created by the British Army around 1830.[43] British regiments made up of Scottish clansmen married rudimental drumming with the Highland bagpipes and kilts in order to regain their indigenous culture. The drum rudiments were modified from British and European sources to fit with the piping idioms that had been in place for several hundred years prior. Pipe bands, and their stylistically unique drummers, saw their first widespread use during the Crimean War.[44] They continued to be an active part of battle until World War I, after which they assumed a ceremonial role. There are currently around 60–75 Scottish rudiments played in pipe bands around the commonwealth countries and former British colonies, taking influence from Swiss, French, and American Hybrid drumming as well as traditional Scottish rhythms.[45][46] Many attempts at formalizing a standard list of American snare drum rudiments have been made. The first publication to formally organize American drumming was by Friedrich Wilhelm von Steuben at Valley Forge. He included camp duty signals in his general manual on military practices for George Washington's troops, the "blue book" written in 1778–79, though the drum parts were listed in prose.[47] The first America rudimental manual to have prescribed rudimental exercises in notation was A Revolutionary War Drummers Book, also from 1778, which displayed 20 exercises that can be taken as rudiments as well as "drum beatings" such as the piece *Vallay Forg* [sic].[48] This was followed by Ben Clark's manual [49] on military drumming in 1797[50] and Hazeltine's book *Instructor in Martial Music* in 1810.[51] Charles Stewart Ashworth was the first person to actually label short drum exercises as "Rudiments" in 1812 [52] Several more manuals of notes were published between 1812 and 1860 including those by George Lawrence Stone, former president of NARD, John S. Pratt, author, instructor, and arranger, West Point Band, interested in drummers, and Hawthorne Caballeros Drum and Bugle Corps, and founder of IATD Marty Hurley, contributor to the PAS 40 rudiments, instructor and arranger, Phantom Regiment Drum and Bugle Corps Mitch Markovich, composer, clinician, former president of NARD, The Cavaliers Drum and Bugle Corps Fred Sanford, contributor to the PAS 40 rudiments, instructor and arranger, Santa Clara Vanguard Drum and Bugle Corps Jay Wanamaker, author, contributor to the PAS 40 rudiments, president Roland Corporation Ralph Hardimon: instructor and arranger, Santa Clara Vanguard Drum and Bugle Corps Claus Heßler: president of Percussion Creativ, contributor to the Rudimental Codex A hybrid drum rudiment is when two rudiments are combined into one rudiment.[104][105][106][107] For example, the PAS #30 Flam Drag is a simple hybrid combining the traditional PAS rudiments #20 Flam and #31 Drag.[108] A hybrid can also be created by adding a prefix before a rudiment or a suffix at the end of the rudiment in the form of extra notes or a rudimental pattern.[109] There are certain characteristics that make a reasonable hybrid rudiment: The Rudiment cannot be too long as to where it extends beyond one measure (bar). The Rudiment needs to be symmetrical meaning that it may be played on the right or left. As an example, the rock beat cannot be a rudiment because the right-hand plays something completely different from the left.[110] A few examples are the "Herta" which is a drag played with alternating sticking; the "cheese", a diddle with a grace note; and the "eggbetter", a five-tuplet with the sticking "rrrl". These hybrids have themselves given way to further hybrids; the "cheese invert" (an inverted flam tap with cheese instead of flams) and the "diddle-egg-five" (a paradiddle-diddle followed by an eggbetter and two diddles, one on each hand). Other hybrid rudiments include: "book reports", "ninjas", and "flam dragons" (formerly known as "double flam drags").[105] Hybrid rudiments have been historically associated with modern marching band repertoire, especially drum corps literature. The number of hybrid rudiments expanded rapidly starting in the 1990s.[111] Today there are an indeterminate number, with more than 500 published and documented hybrid rudiments or unique variations.[112] The latest innovation in hybrid rudiments has been "The Grid", which is a method for producing variations on a simple rudimental pattern by moving the individual elements of the rudiment (for example flams, accents, or diddles) through the notes of basic rhythm of the rudiment.[113] One example of a Grid technique would be to play the PAS Flam Accent (a grace note and accent on the first of 3 single strokes) with the accent on the first note, then the second note, then the third note, producing 3 variations of the pattern and exhausting the placement options for the accent within the rhythm. The same could then be done with the grace note for the flam, producing 3 more patterns. 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Put simply, they're different sticking patterns that you need to learn and these will help you play more proficiently around the kit.For example, a double stroke roll is a rudiment where you play two strokes with each hand, such as:Right Right Left Left Right Left Left Left This normally gets abbreviated to:There are 26 drum kit rudiments in total, or 40 depending on who you speak to. In the States and Canada you would normally refer to 40 rudiments whereas in the UK and Europe it's more common to refer to 26 rudiments. It's really not worth worrying about and at beginner level we're only going to look at the first 3 of them:Single StrokesDouble LRLRRSingle ParadiddleQUICK TIP: Did you know 'para' generally means single strokes and 'diddle' generally means double strokes on drums? So paradiddle means single strokes followed by double strokes, so RLRR LRLRL. As you become more advance you might run in to the paradiddle-diddle – can you guess what that would be?^Answer: RLRLRL LRLRLRRWhen you get started on the drums there are 3 essential rudiments you need to learn – the Single Stroke, the Double Stroke and the Single Paradiddle. This is what they look like written down. You can download a printable version of this as part of Sheet Music Pack 3!It's important that you practice rudiments as part of your daily practice routine and that doesn't mean playing them once and then going on to play something more interesting!To get good on the drums you need to build your muscle memory of rudiments and that comes from playing them again, and again, and again! Practice them to a metronome and time yourself – work on each rudiment for at least 2 minutes without stopping. Work on building clarity and good time keeping. Start at around 90bpm in 8th notes and work your way up from there. You also need to build in the coordination of using your feet while playing the rudiments. Have a go at all of the exercises in this section.If you want to know more about reading drum music head over to my Drum 101 site. A full structured training course and online drum lessons to get you started on the drum kit.I've put together an easy-to-follow online course to help absolute beginners get started on the drum kit. Visit drum101.com and give it a try for yourself!Keep up to date with drumming news, articles, course updates and other useful information relating to Beginner Drums and drum101.com – I only send things out very occasionally and you can unsubscribe at any time. The Motorsport Images Collections captures events from 1895 to today's most recent coverage.Discover The CollectionCurated, compelling, and worth your time. 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