

# S y m m e t r i c a l   S t i c k i n g s

f o r   T H e

## SNARE DRUM

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### **Symmetrical Stickings For The Snare Drum**

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SNAREDRUM



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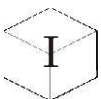
## FOREWORD

Paradiddles have a lousy name. They bear the only technical name in percussion known to the wilfully unknowledgeable, who think it hilarious that we drummers should examine such things at close quarters. Young drummers shudder at the memory of trying to master the harmless little guy in their early lessons. Most players get the single, double, triple and perhaps the paradiddlediddle variants down in their primary inversions and move hurriedly on, thus missing the endless stream of possible, and in this book, symmetrical, variations that are so user-friendly and musical when applied around the kit.

Just when you think there is not much more that you can do with a paradiddle, Lockett comes along with this deceptively simple looking volume that will keep you busy for years. He examines the rudiment and its close cousins in an organised and methodical manner, generating exciting rhythms in not only 4/4 and 6/8, but also the less common 5/4 and 7/4 metres. Since the second half of each exercise is a symmetrical “mirror image” of the first half, both hands get an equal workout.

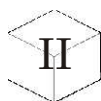
Paradiddles are at the basis of many a fascinating rhythm. Whether you know it or not, chances are you are using them somewhere. Some drummers tend primarily to use the single-stroke style ( most phrases played with alternate sticking ), others the double-stroke ( two beats with each stick ). Mastery of the paradiddle, being the simplest possible combination of the two, will blur that distinction and offer an invaluable third way to execute the phrase. Follow this book as far as it will lead you, and your efforts will be amply rewarded.

Bill Bruford, Surrey, UK. June 2003



# CONTENTS PAGE

<b>Foreword - By Bill Bruford</b>	<b>I</b>
<b>Contents Page</b>	<b>II</b>
<b>Introduction</b>	<b>III</b>
What Is This Book About?	
What Can I Gain From Learning These Stickings?	
The Paradiddle? What Is It?	
What Can It Add To My Playing?	
<b>The Basic Paradiddle</b>	<b>IV</b>
<b>Longer Theme And Inversion Sticking Patterns</b>	<b>V</b>
<b>Other Sticking Patterns Used In This Book</b>	<b>VI</b>
<b>16<sup>th</sup> Patterns in <math>\frac{4}{4}</math></b>	<b>1</b>
<b>16<sup>th</sup> Patterns in <math>\frac{6}{8}</math></b>	<b>23</b>
<b>16<sup>th</sup> Patterns in <math>\frac{5}{4}</math></b>	<b>37</b>
<b>16<sup>th</sup> Patterns in <math>\frac{7}{4}</math></b>	<b>47</b>
<b>Author Biography</b>	<b>60</b>
<b>Publisher's Catalogue</b>	<b>62</b>



# SYMMETRICAL STICKINGS

## WHAT IS THIS BOOK ABOUT?

This book is part one of a three part series looking at sticking patterns applied to the snare drum, drum set and congas.

The content of the series focuses on sticking patterns derived from the symmetrical concept of the paradiddle, where the second half of the sticking is the exact opposite of the first half.

## WHAT CAN I GAIN FROM LEARNING THESE STICKING PATTERNS?

A question I've heard so many times from students is "What's the point in getting paradiddle type rudiments together? I really can't see a way of using them in everyday playing." It's amazing how quickly they come around when you begin to show them some of the possible applications across any style of music.

Whether you're developing a funk groove, playing a four bar Jazz break or hitting a 'Keith Moon' rock solo, these styles of rudiments are indispensable. Drummers as varied as Steve Gadd, Elvin Jones and Keith Moon have all made great use of them.

## THE PARADIDDLE, WHAT IS IT?

The Paradiddle is basically a sticking pattern, with the second half the exact opposite of the first half.

Note: All left hand players will need to reverse all stickings:

Right Handed Players



Left Handed Players



## WHAT CAN IT ADD TO MY PLAYING?

Using stickings such as these can lead in many different directions; creating interesting accent patterns/articulating patterns on a number of drums that would be impossible with singles strokes/giving a good workout to both hands equally/creating complex sounding patterns between Hi Hat and Snare or lyrical patterns using Snare and Toms. The applications are endless.



