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INTRODUCTION

UNDERSTANDING THE CODE OF MOVEMENT

FREE STROKES

The FREE STROKE technique is the foundation for the exercises in this book. This method is based on the principles of physics and natural motion as taught by George Lawrence Stone and handed down to his best student Joe Morello. It allows the stick to move as it wants to (effectiveness), cuts down on the necessary work you must exert (economic motion) and increases your relaxation and control (efficiency).

To perform the FREE STROKE, visualize how you throw a basketball downward and how it rebounds (bounces) back up into your hand. You don't need to pick it up, because it will rebound on its own, so you simply follow it up into a position to throw back down. The FREE STROKE for drummers is exactly that: THROW DOWN and FOLLOW the rebound of the stick UP, ready to throw down again. This method is the most natural way to play, allowing you to stay relaxed with no tension, and is used by most top drummers playing today. See Dom Famularo's IT'S YOUR MOVE for a much more detailed look into how to execute the FREE STROKE..

THE FREE STROKE



*VIDEO AVAILABLE

FREE STROKE EXERCISE

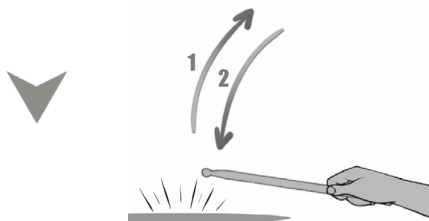


*VIDEO AVAILABLE

DOWN and FULL STROKE ARROWS

Above every accent throughout the paradiddle patterns in the book are one of two types of arrows that give you the "CODE" to the accents 'MOVEMENT.' There are videos throughout the book to demonstrate the different situations that will come up based on the accents and techniques detailed below

DOWN ARROW Indicates an accent (louder strike) is to be executed by moving upward and throwing down.



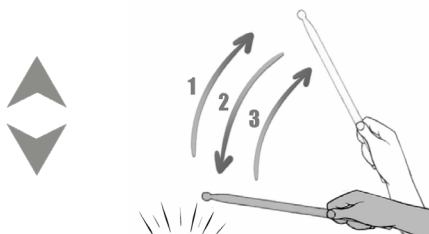
DOWN ARROW

Move the stick upwards and throw down to accent catching the rebound at 1"-4".



*VIDEO AVAILABLE

FULL STROKE ARROW Indicates another accent, **on the same hand**, is coming next. The full stroke arrow sets you up into position ready for the next accent.



FULL STROKE ARROW

Move the stick upward and throw down to accent and following the rebound back up into position, ready for the next accent.



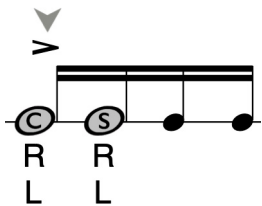
*VIDEO AVAILABLE

"Relaxed movement creates relaxed sound...fluid movement creates fluid sound...consistent movement creates consistent sound"-Dom

CONTROL STROKES, PULLOUTS and DOUBLE ACCENTS

When accents fall on one or both of the RR or LL, of a pattern, there are different types of movements that occur. These should be practiced separately until you have a good degree of skill when executing. In Chapter 1, 2, & 3 these movements are indicated with LETTERED NOTEHEADS to help you anticipate them. In Chapter 4 (Motifs & Etudes) they are removed, as you will have a good understanding of the movements and the FULL STROKE and DOWN arrows will help lead you through the sticking patterns.

CONTROL STROKES (Loud strike followed by a softer strike)

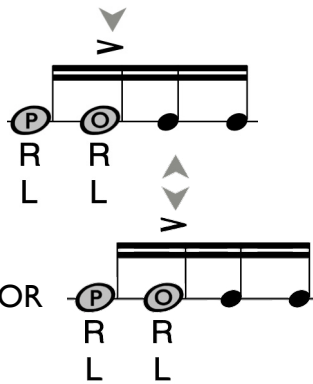


Accent on first note **R R** or **L L**
 Execute a louder note (accented) followed by a softer note.
 Move the stick upward and throw down to accent catching the rebound to play a tap from 1"-4". Can be either Down or Full



*VIDEO AVAILABLE

PULLOUTS (Softer strike followed by a loud strike)

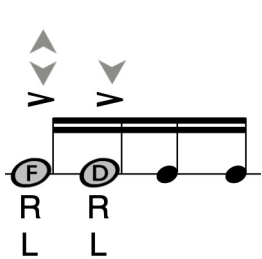


Accent on second note of **R R** or **L L**
 Execute a softer note followed by a louder (accented) note.
 From 1"-4", quickly tap and move the stick upward and throw down to accent. Can be either Down or Full accent.



*VIDEO AVAILABLE

FULL TO DOWN (Two loud strikes)

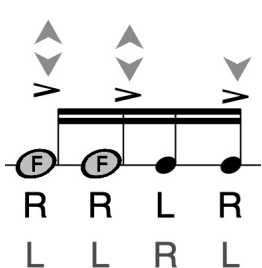


An accent on both the **R R** or **L L**.
 Move the stick upward and throw down to accent following the rebound back upward, throwing down a 2nd time to accent before catching the rebound to rest at 1"-4". Performed as a quick flick of the wrist



*VIDEO AVAILABLE

FULL TO FULL (Two loud strikes)



An accent on both the **R R** or **L L** (Chapter 3 only).
 Move the stick upward and throw down to accent following the rebound back up, then throw down a 2nd time and follow up to rest in the upward position ready for the next accent. Performed as a quick flick of the wrist



*VIDEO AVAILABLE

TAPS (NO ACCENTS)

All other notes WITHOUT accents to be played 1" to 2" from the pad.



*VIDEO AVAILABLE

"The 3 P's: Practice everyday. Have patience. Trust the process." -Guy

REVERSE PARADIDDLES

15C

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

16C

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

17C

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

18C

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

19C

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

20C

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

21C

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

22C

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

23C

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

24C

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

25C

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

26C

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

27C

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

28C

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

INVERTED PARADIDDLES

1D

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

2D

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

3D

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

4D

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

5D

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

6D

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

7D

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

8D

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

9D

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

10D

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

11D

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

12D

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

13D

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

14D

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