

4-2-1 Accent Paradiddle Switch

by Jeff Handel

This is a multi-tiered approach to applying some Paradiddle-based ideas to the drumset. First, we will start with a standard accent exercise, commonly known as 4-2-1.

RLR Etc.

Once comfortable with that pattern, add in a samba bass and hi-hat pattern, paying close attention to the linear relationship between the hands and the feet.

Now that you're comfortable with the accent pattern when paired with the feet, let's add a level of difficulty to the hands by applying some paradiddle sticking to the accent pattern.

RLRRLLLRLRRLRLL RLRLRLLLRLRRLRLL RRLRLLRLRRLRLL RRLRLLRLRRLRLL

RLRLRLLLRLRRLRLL RLRLRLLLRLRRLRLL RLRLRLLLRLRRLRLL RRLRLLRLRRLRLL

RLRRLLLRRLRLLRL RLRLRLLLRRLRLLRL RLRLRLLLRRLRLLRL RLRLRLLLRRLRLLRL

Keeping the same sticking as the previous example, now add the samba foot pattern to the paradiddle pattern. Be sure to solidify your timing and linear accuracy for each section before attempting the entire exercise together.

Three staves of musical notation for a drum exercise. Each staff has a top line with a paradiddle pattern (alternating eighth notes with accents) and a bottom line with a samba foot pattern (alternating eighth notes with accents).

At this point, we have moved around accents and changed stickings in the hands, while keeping a consistent ostinato with the feet. In the following exercise, we keep a constant 16th note accent pattern while moving around the bass drum. Try this at first with alternating 16ths, and then with paradiddles in the hands, always focusing on the groove.

Three staves of musical notation for a drum exercise. Each staff has a top line with a paradiddle pattern (alternating eighth notes with accents) and a bottom line with a constant 16th note accent pattern (alternating 16th notes with accents).

Once you can successfully execute the previous two exercises, try and link the two together by sequencing directly from one to the other, keeping the accent groove moving smoothly from the hands to the feet. Then try to add in some of the following patterns around the drumset.

Finally, make it interesting by creating your own patterns and combinations, always focusing on the central groove. Have fun, and be creative with your own patterns around the kit.

Accents around the drums with paradiddles

Musical notation for 'Accents around the drums with paradiddles' showing a paradiddle pattern on the top line and a pattern of accents on the bottom line.

Accents on one drum with paradiddles

Musical notation for 'Accents on one drum with paradiddles' showing a paradiddle pattern on the top line and a pattern of accents on the bottom line.