Rudiments, Sticking + Counts

Concert / marching snare | tonal bass drums | auxiliary percussion | mallets

WHAT IS INCLUDED

13 clearly spaced rudiment or sticking studies with notes, hand labels, accents and counting.

4/4 notation examples for eighths, sixteenths and triplet grids.

Four separate tonal bass drums written in four spaces of a single five-line staff.

Auxiliary percussion attack, rest, damp, and release practice.

Mallet and timpani reading guidance; use the companion scale atlas for pitched studies.

HOW TO PRACTICE

1. Set the Ascent Arena metronome to 60 BPM.

2. Say counts while pointing to each note.

3. Play hand sticking slowly. For grace notes, let the small note lead into the main stroke.

4. Repeat 4 times cleanly before raising tempo.

5. Adjust for the learner: tapping, pointing, vocal counting or instrument playing all count as practice.

READ THESE SYMBOLS

R = right; L = left. “>” = accent. Small heads = grace notes. 1 & 2 & 3 & 4 & = eighth-note counting; 1 e & a = sixteenth-note counting; 1-trip-let = triplet subdivision.
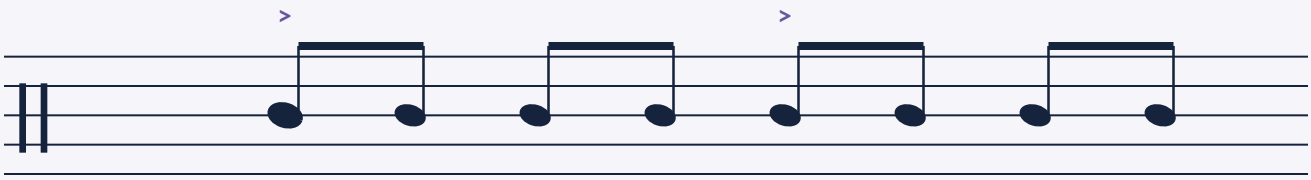
These are original practice arrangements. Some complex official rudiments (especially rolls, flams and drags) require additional orchestration and teacher demonstration. Consult the Percussive Arts Society 40 International Drum Rudiments for standard notation.

Rudiment Practice Sheets

Exercises 1-2 of 13 | Start at 60 BPM

01 Single-Stroke Roll

EIGHTHS
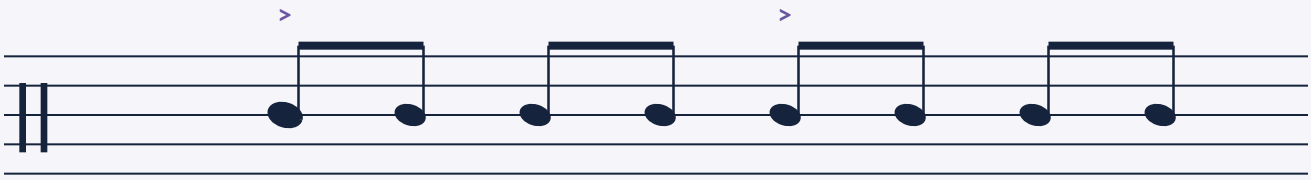


R/L	R	L	R	L	R	L	R	L
COUNT	1	&	2	&	3	&	4	&

Alternate evenly; consistent stick heights.

TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

02 Double-Stroke Roll

EIGHTHS



R/L	R	R	L	L	R	R	L	L
COUNT	1	&	2	&	3	&	4	&

Each hand plays two consecutive controlled strokes.
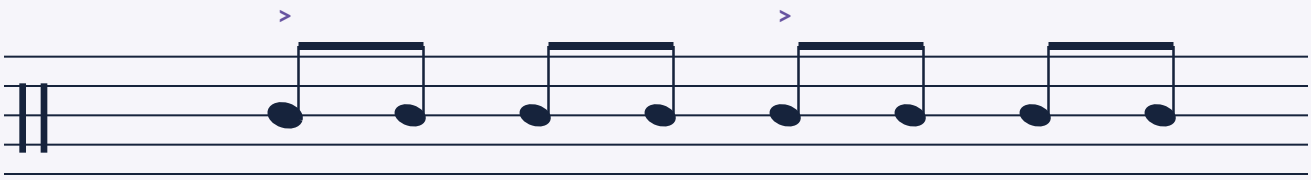
TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

Rudiment Practice Sheets

Exercises 3-4 of 13 | Start at 60 BPM

03 Single Paradiddle

EIGHTHS
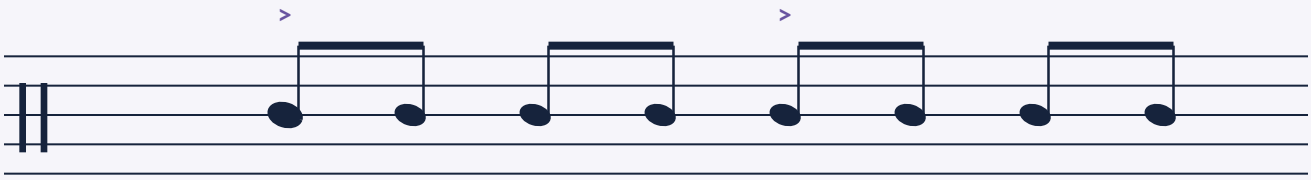


R/L	R	L	R	R	L	R	L	L
COUNT	1	&	2	&	3	&	4	&

Accent the beginning of each 4-note group.

TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

04 Inverted Paradiddle Study

EIGHTHS



R/L	R	L	L	R	L	R	R	L
COUNT	1	&	2	&	3	&	4	&

Original permutation exercise; note where doubles move.
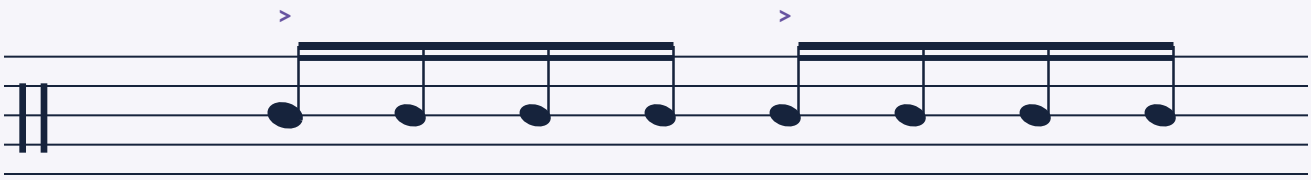
TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

Rudiment Practice Sheets

Exercises 5-6 of 13 | Start at 60 BPM

05 Single-Stroke Four

SIXTEENTHS
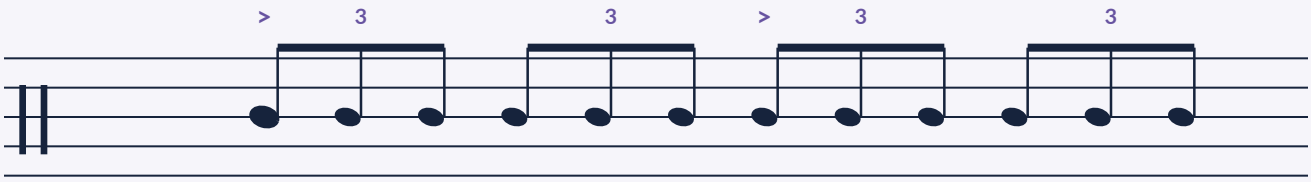


R/L	R	L	R	L	L	R	L	R
COUNT								

Two 4-note group studies with even sixteenths.

TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

06 Double Paradiddle

TRIPLETS



R/L	R	L	R	L	R	R	L	R	L	R	L	L
COUNT	1	trip	let	2	trip	let	3	trip	let	4	trip	let

Two 6-note sticking groups across 4 beats.
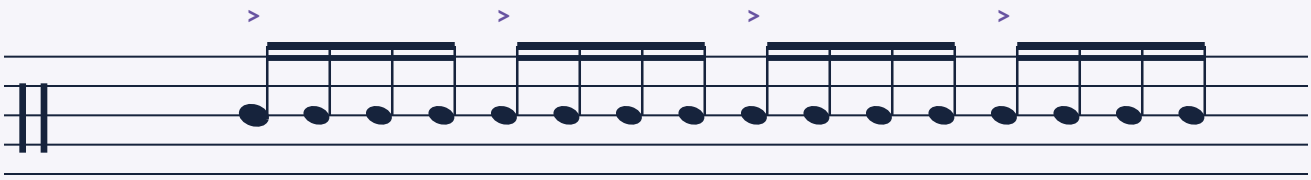
TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

Rudiment Practice Sheets

Exercises 7-8 of 13 | Start at 60 BPM

07 Triple Paradiddle

SIXTEENTHS
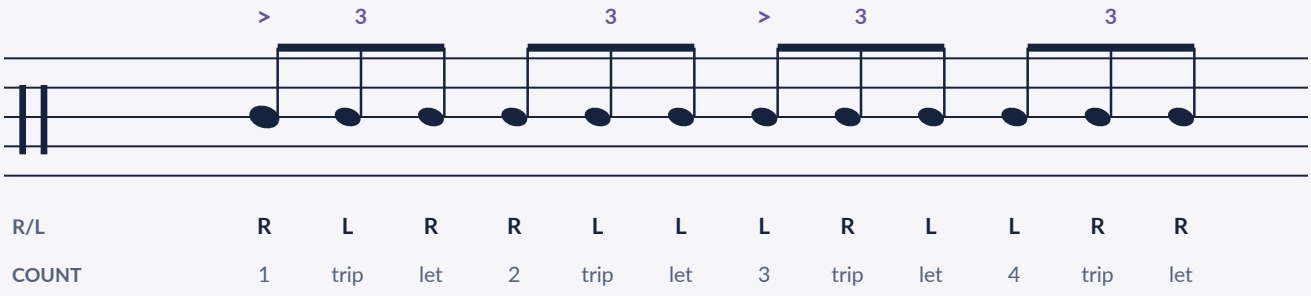


Two 8-note sticking groups; keep the pulse stable.

TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

08 Paradiddle-Diddle

TRIPLETS



Alternate leading hands in two 6-stroke units.
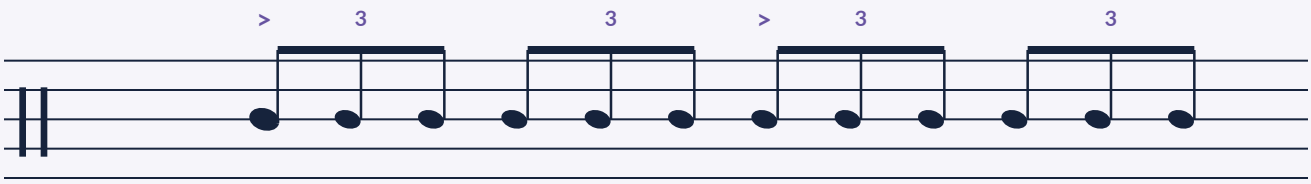
TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

Rudiment Practice Sheets

Exercises 9-10 of 13 | Start at 60 BPM

09 Six-Stroke Roll Sticking Study

TRIPLETS
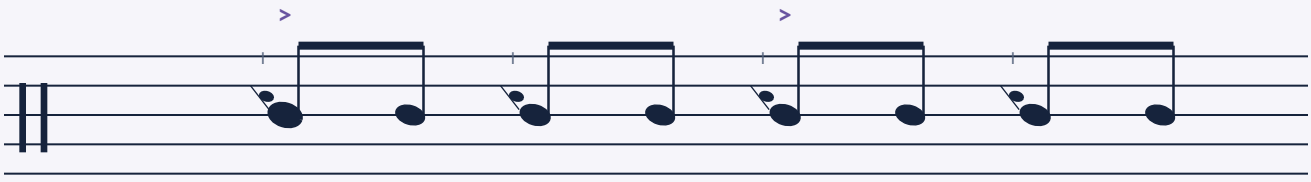


R/L	R	L	L	R	R	L	L	R	R	L	L	R
COUNT	1	trip	let	2	trip	let	3	trip	let	4	trip	let

Study the six-stroke hand sequence; consult PAS for canonical rhythmic notation.

TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

10 Flam Fundamentals

EIGHTHS



R/L	R	L	R	L	R	L	R	L
COUNT	1	&	2	&	3	&	4	&

Quiet grace note with opposite hand before each main note.
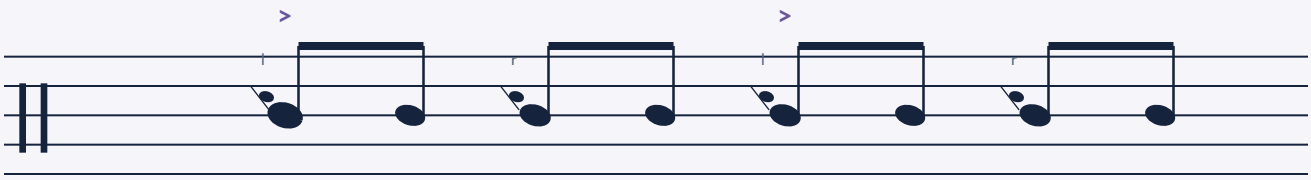
TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

Rudiment Practice Sheets

Exercises 11-12 of 13 | Start at 60 BPM

11 Flam Tap Study

EIGHTHS
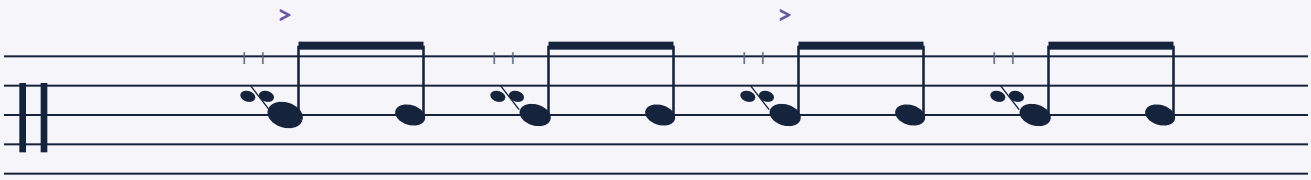


R/L	R	R	L	L	R	R	L	L
COUNT	1	&	2	&	3	&	4	&

Flam on the first note of each pair; then a controlled tap.

TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

12 Drag Fundamentals

EIGHTHS



R/L	R	L	R	L	R	L	R	L
COUNT	1	&	2	&	3	&	4	&

Two small grace notes before the main stroke. Slow first.
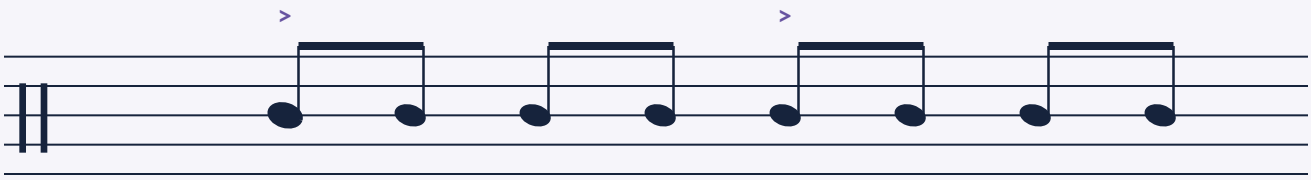
TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

Rudiment Practice Sheets

Exercises 13-13 of 13 | Start at 60 BPM

13 Accent + Tap Control

EIGHTHS



R/L	R	L	R	L	R	L	R	L
COUNT	1	&	2	&	3	&	4	&

Accent beats, play lower taps on offbeats.

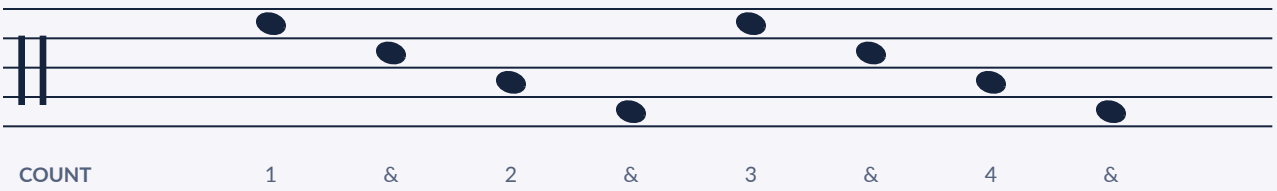
TEMPO [ ] 60 [ ] 72 [ ] 84 [ ] 96 BPM CLEAN REPS ___ / 4

Four-Tonal-Bass Score

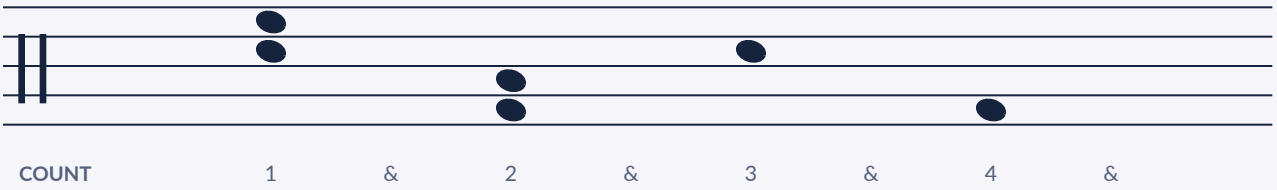
Each drum has one space in the five-line staff; aligned heads sound together

STAFF KEY (top space to bottom): B1, B2, B3, B4

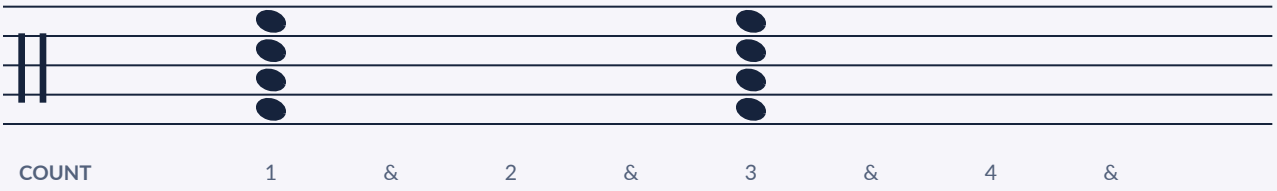
Split 1-2-3-4



Pairs, then solo



Unison on beats 1 and 3



Use a comfortable pulse. The paired/unison figures are simultaneous vertical stacks, not rolls.

Auxiliary Percussion Studies

Unpitched instruments use rhythm and technique, not major/minor scales

Crash cymbals

Crash on beat 1; allow resonance; damp on beat 3. Repeat quietly.

Count: 1 2 3 4

Triangle

Play eight even eighth notes. Keep the hand and beater relaxed.

Count: 1 & 2 & 3 & 4 &

Tambourine

Alternate steady eighth notes and a controlled 16th-note figure.

Count: 1 e & a 2 e & a

Shaker / cabasa

Play on beats, then switch to offbeats with silent downbeats.

Count: 1 & 2 & 3 & 4 &

Cowbell / woodblock

Play on the “&” of 2 and “&” of 4 with a steady pulse.

Count: 1 & 2 & 3 & 4 &

Mallet + Timpani Practice

Pitched percussion needs note reading and scale literacy

Mallets: major + natural minor

Use the treble-clef scale atlas. Start in C, F, Bb, G, D and A major. Follow the indicated written key signature.

Mallets: harmonic + melodic minor

Practice the raised 7th in harmonic minor, and raised 6th and 7th ascending in melodic minor. Read the printed accidentals.

Mallets: intervals + arpeggios

Practice 1-3-5-8 and 8-5-3-1, then random 2-note and 3-note groups on Ascent Arena.

Timpani: bass clef + tuning

Use the bass-clef atlas to read pitches and intervals. Confirm available tuning range before attempting any written note.

Four-measure reading

Write or choose an eight-note group, count 1 & 2 & 3 & 4 &, then repeat at 60 / 72 / 84 BPM.

Five-Day Practice Log

Complete after a focused, comfortable practice session

DAY 1

Exercise: _____ Tempo: _____ BPM

Counted [ ] Played [ ] Listened [ ] Clean repetitions: _____

DAY 2

Exercise: _____ Tempo: _____ BPM

Counted [ ] Played [ ] Listened [ ] Clean repetitions: _____

DAY 3

Exercise: _____ Tempo: _____ BPM

Counted [ ] Played [ ] Listened [ ] Clean repetitions: _____

DAY 4

Exercise: _____ Tempo: _____ BPM

Counted [ ] Played [ ] Listened [ ] Clean repetitions: _____

DAY 5

Exercise: _____ Tempo: _____ BPM

Counted [ ] Played [ ] Listened [ ] Clean repetitions: _____