

HOW TO DEVELOP FACILITY WITH INVERTED PARADIDDLES

THE PATTERN

INVERTED PARADIDDLES DISPLACE THE BEGINNING OF THE "STANDARD" PARADIDDLE PATTERN (RLRL) TO THE FOURTH NOTE OF A GROUP OF FOUR SIXTEENTHS; OTHERWISE KNOWN AS THE "A"

DEVELOPING FACILITY

FIRST, BE ABLE TO EASILY PLAY #1 WITH NO ACCENTS ANYWHERE--GHOSTED. WORK TOWARDS AN EVENTUAL SPEED OF 150

8PM

1

NEXT, PLAY WITH THE QUARTER NOTES ACCENTED.

2

THEN, ACCENT THE "A'S."

3

"MIX IT UP" AND PLACE ACCENTS ON ANY OF THE "A'S OR QUARTER NOTES YOU WISH. #4 BELOW IS JUST AN EXAMPLE OF THE POSSIBILITIES.

4

USE THE SUMMARY PAGES (38 THROUGH 45) OF TED REED'S "SYNCOPIATION" TO APPLY ACCENTS TO THE INVERTED PARADIDDLE PATTERN. FOR EXAMPLE, THE LINE BELOW (#5), WHICH IS THE FIRST LINE OF PAGE 38 IN "SYNCOPIATION," TRANSLATES TO THE INVERTED PARADIDDLE PATTERN AS SHOWN IN #6, THE FOLLOWING FOUR MEASURES BELOW IT. USE THIS METHOD AND YOU'LL DEVELOP TONS OF FACILITY TO PLACE THE ACCENTS ON ANY OF THE A'S OR QUARTER NOTES OF THE INVERTED PARADIDDLE PATTERN IN MUSICAL WAYS.

5

6

ONCE YOU HAVE THE FACILITY WITH YOUR HANDS, START CHANGING THE ORCHESTRATION, BREAK UP THE PATTERN BETWEEN CYMBALS AND DRUMS (RIGHT HAND ON CYMBAL AND LEFT ON THE SNARE FOR EXAMPLE), PLAY ALL THE UNACCENTED NOTES ON THE SNARE AND PLACE THE ACCENTS ON THE TOMS, ETC...