The Rudimental Drummer

Concepts, Vocabulary, and Repertoire

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Foreword

During the COVID years of 2020 and 2021, I worked with Jonathan on his rudimental drumming knowledge, hand technique, and historical data as it pertains to this style of drumming in the United States. He was very curious about the grip and techniques used to perform difficult pieces at a very high level.

This type of drumming has always been a love of mine since I began playing at the age of nine. The first seven years of my drumming life were completely consumed by rudimental drumming, playing in the Drum and Bugle Corps, and competing in many snare drum competitions. I was lucky enough to have some very knowledgeable teachers who grew up in the 1920s and were part of the original N.A.R.D group.

This group of drummers put together what we know as the original twenty-six standard rudiments, later increased to forty by the Percussive Arts Society, and created the first historical publication of these stickings and pieces in a book simply called *N.A.R.D*. This was my bible for the first few years of my drumming life and still resonates deeply with all of the techniques that I use daily. We now also have many hybrid rudiments which are often incorporated by modern Drum Corps, an art form in itself, but are also finding their way into standard drum set performance.

This book, *The Rudimental Drummer*, displays many of these original concepts but also moves beyond them into the French, Scottish, and Swiss styles of drumming. Beneath it all is the American influence of some great composers of the past including John Pratt, Charles Wilcoxon, Les Parks, William Schinstine, and William G. Street. The modern compositions being offered here have taken the traditional framework, expanded upon it, and decorated it to maximum effect.

So here we are at the juncture of the full development of an art form. The past has met the present in technique and compositional ingenuity. After playing through the pieces in this book, I like to think of it as a survey of international rudimental drumming, a globalisation of styles melded into one that looks toward the future while paying homage to the past.

I hope you enjoy playing through these solos as much as I have.

- Rick Dior, Charlotte, North Carolina, 2024

Preface

The history of rudimental drumming is the history of drumming itself. The drum kit as we know it today has existed since sometime around the turn of the 20th century, yet the snare drum, in some recognisable form, has been in use since at least the early 14th century. Throughout that time period, the techniques, vocabulary, and repertoire have undergone continuous development, refinement, and modification, such that today, we can can say with some confidence that we are working with material that has survived for nearly 700 years of trial, error, useage, analysis, and evolution.

It is common for modern students to bemoan the idea of practising paradiddles, or becoming confused between flamacues and ratamacues, or pushing back against learning and practising something that is deemed traditional, archaic, or redundant to modern drum kit playing, yet this attitude misses this important fact. Rudimental vocabulary, those paradiddles and flamacues that so bore young students, represent the cutting edge of 700 years of musical development. They have survived because they work, because they serve some purpose, be that technical, compositional, musical, or otherwise. To shrug them off as redundant or unnecessary for modern playing is to eschew the very development, history, and musical heart of the instrument itself.

To learn the history, vocabulary, repertoire, and techniques of rudimental drumming is to learn the very foundations of the act of playing a drum, whether a single snare drum or a complete drum kit. Studying the rudiments comprises not only the rote memorisation of predefined patterns, but the understanding of entire concepts of stickings, phrasing, syncopation, and compositional structure, to say nothing of the aspects of technique required to execute such things to performance standards. To therefore shun rudimental study is to remove the entire foundation of one's education within the very art form one professes to pursue. One cannot effectively play the drums without using the rudiments, whether this is conscious or unconscious. This is because the rudiments, by their very nature, exist to describe precisely how the drums are played. The rudiments are not a special subset of archaic sticking patterns that one makes a conscious choice to use, but the very fabric of what it means to hit a drum with a pair of sticks.

A commonly held misconception is that the rudiments are prescriptive: they describe what a drummer should play, something that fuels the resistance for many practitioners. Instead, the rudiments should be seen as descriptive: they exist as an analysis of what drummers are already playing, and seeks to systematise and explain it in simple terms for the purposes of retention and further education. It is for this reason that many of the rudiments have unusual names – *pata-flafla*, *flam*, *ratamacue* – they are ways for drummers to describe what they are playing to others who, for the vast majority of drumming history, were almost certainly completely musically illiterate.

Drummer boys of the American Civil War, for example, would have been unlikely to describe in musical terms the nature of what they were playing; they could make no allusions to form and structure, syncopation, or even basic rhythm and meter. However, they could, and often did, share their musical ideas phonetically, literally singing the phrases they played and the sounds they made to convey the main ideas. When viewed in this light, it becomes far more apparent how the study of the rudiments is the study of rhythmic music itself. The ideas, vocabulary, and concepts exist to describe the very act of making music using a pair of sticks and a single sound source.

To this end, this book seeks to accomplish a number of aims. Firstly, it seeks to present the rudiments as comprehensive, functional, and practical concepts that describe the way a drum is played, which expands to include the nature of rhythmic composition, the rudimental repertoire, and the nature of rhythmic improvisation generally. Secondly, it seeks to present an analysis and exploration of more specific rudimental concepts in a way that is practical to any drummer, such that the history, main ideas, functions, and performance considerations are brought to light. Finally, this book seeks to contribute a collection of new rudimental pieces to the existing repertoire, while

simultaneously providing the reader with material with which to practise the aforementioned concepts.

This book is, at its heart, a comprehensive exploration of sticking, concept, and rhythmic vocabulary. It presents the rudiments as tools with which to express musical ideas in ways that are practical and applicable.

During the writing of this book, I have taken certain liberties in the face of an ancient and multifaceted art form that has suffered for a long time from a lack of coherent standardisation. I have also assumed a fundamental understanding of general terminology, note values, rhythmic theory, and, to some extent, the broader art form of drumming and its zeitgeist.

I have opted for fractional note names rather than their traditional British counterparts. This means **quarter note** instead of **crotchet**, and **8th note** instead of **quaver**. The former has the ability to convey useful information not present in the latter, and so I beg forgiveness from British traditionalists for this omission!

I have also chosen to distinguish between **time signature** and **meter**. Throughout this text, **meter** refers to the combination of time signature, subdivision, and the implied rhythmic framework of a piece of music, while **time signature** refers specifically to the numerical designation itself. **12/8** is therefore a time signature, while the meter is this time signature plus the underlying dotted quarter note pulse and the groups of three 8th notes within each.

I have chosen to use **bar** and **measure** interchangeably. While I have tried to be consistent, the extended nature of writing this book over a long period inevitably led to occasional variations. In all cases, the two words are functionally identical.

I frequently refer to **vocabulary** throughout this book, treating it as the main topic of exploration in this work. I take vocabulary in this sense to mean the intentional musical content of a piece of music. Musical works are not random confluences of notes, but sentences formed from words; phrases and expressions that are familiar, conventional, idiomatic, and functional. Part of learning a musical art form is in learning, recognising, and manipulating this vocabulary. The linguistic nature of music cannot be overstated, and is intentionally reflected in my choice of words here.

In some areas of conceptual analysis, I have followed the implications of the notation rather than the nuances of culture, history, tradition, and convention that were also present. This is most obvious in the work of decorated measured rolls in **Chapter II**, which explores the use of drags before and after a roll. In some cases, this notation simply represents different approaches to expressing rolls of different lengths or stroke counts, whereas I have chosen to take the notation at face value and explore it as the notation actually instructs. Wherever possible, I have included a historical remark to note this potential discrepancy. We cannot know what somebody like Wilcoxon intended when he wrote such figures, and so all interpretations can be nothing but conjecture. Following the notation at face value therefore provides the most interesting approach from a purely vocabularic perspective.

This historical narrative of the snare drum is vast, diverse, and often poorly sourced. The snare drum as a dedicated art form is nowhere near as old as the functional use of the instrument in military and parade settings. This book is not a history text but uses historical narrative to provide context for the vocabulary, its development, and its usage. This means that some of the historical descriptions are drawn from second hand sources. Many of the original drumming manuals, for example, are not publicly accessible, nor are works like Arbeau's *Orchesographie*. I have therefore had to rely on the first hand research by dedicated historians who have found access to such documents and have laboriously combed them for reference and inference. To this end, I have tried to provide sources for each and every historical claim, and if it is not referenced directly in the text itself, such sources will be found in the Bibliography.

Ongoing research may eventually challenge some of the conclusions drawn here regarding the historical origins or development of rudimental vocabulary. For this reason, I have treated the historical sections as supporting evidence for my conclusions about vocabulary functionality, rather than as definitive historical fact. Whether the *coup Anglais* is ultimately found to be French rather than English should not affect my treatment of the rudiment itself.

Finally, interpretation is inherently subjective. The applications, analyses, and conceptual explorations represent an approach to understand a vast amount of subject matter pedagogically. This means that I am more concerned with how these interpretations can aid in our understanding of this material, rather than providing an objectively correct account of it.

Some traditions, most notably the British, do not recognise a functional difference between double strokes, closed rolls, and buzz rolls. This is also reflected by certain drummers, teachers, and various sources of authority. By directly presenting different types of roll that differ in both their execution and notational nature, I have sought to further consolidate the disparate techniques regarding both. Readers are asked to bear in mind at all times the inherent subjectivity in the analysis of an art form.

I am grateful to many people for their input, advice, corrections, suggestions, and the countless other contributions that constitute a major work such as this: Paul Hose and Mike Davis for their knowledge, experience, perspective, and friendship; Rick Dior and Joe Tompkins for their expertise; my students Rogene, Nick, Michael, Romain, and Jose for being guinnea pigs with the early compositions from this book; the fantastic community at Drummerworld.com for their discussion and experience; and of course my wife, for her endless patience as I rewrote, tinkered, practised, read aloud, and otherwise exhausted myself with every aspect of this text and its accompanying pieces.

Whether you learn something about the history of drumming, learn to better understand the form and function of a flamacue, or enjoy the challenge of learning one of the pieces, I hope it brings you happiness and progress in your own drumming journey.

- Jonathan Curtis, March 2025

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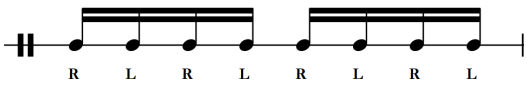

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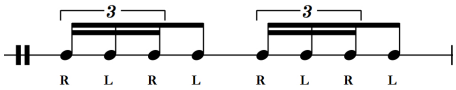

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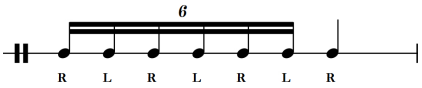

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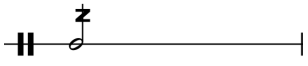

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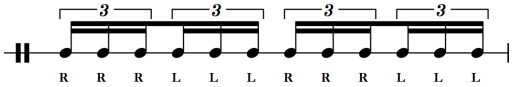

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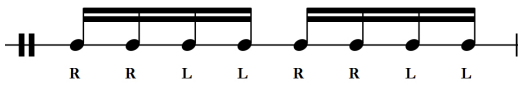

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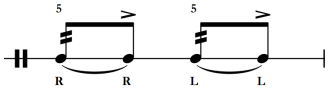

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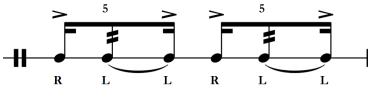

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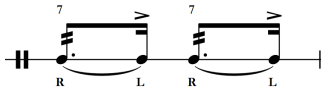

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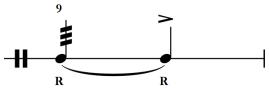

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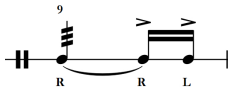

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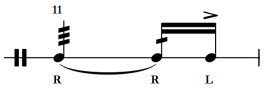

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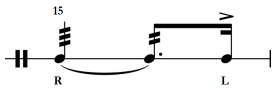

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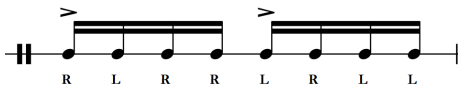

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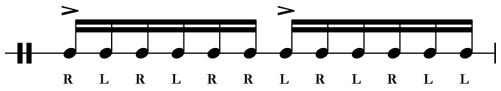

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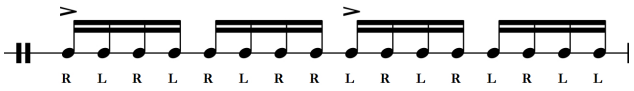

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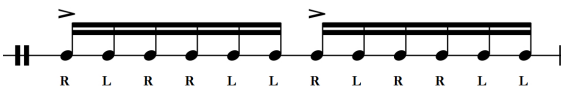

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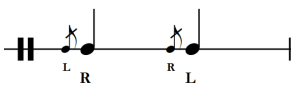

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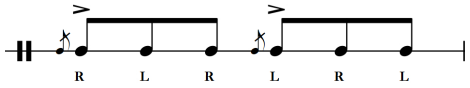

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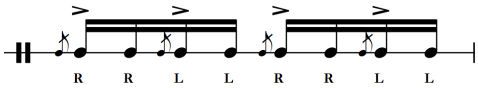

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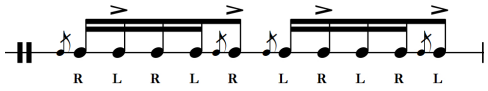

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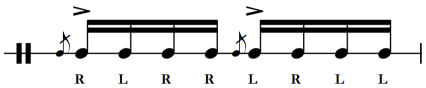

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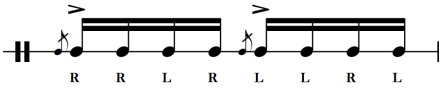

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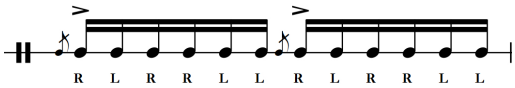

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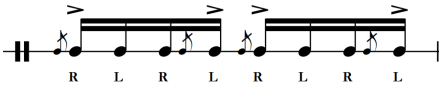

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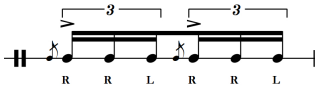

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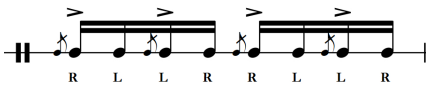

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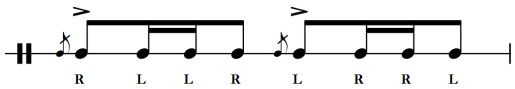

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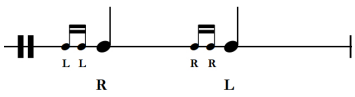

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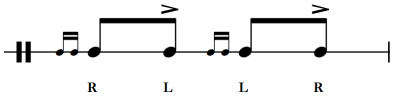

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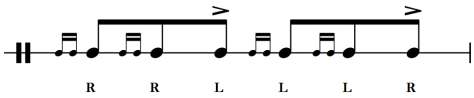

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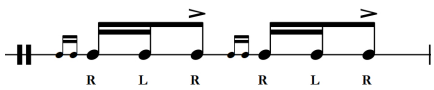

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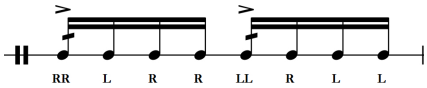

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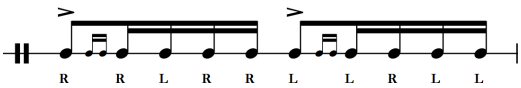

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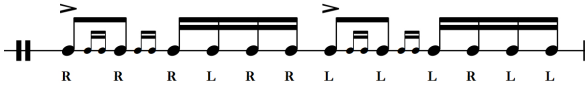

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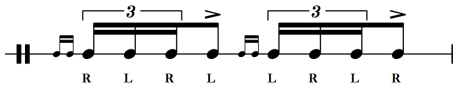

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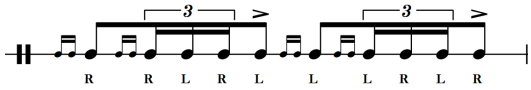

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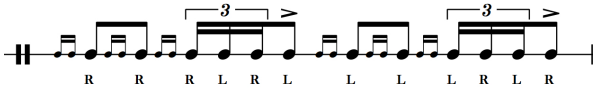


Introduction

A musician, given a pair of drum sticks and a drum, is faced with a difficult question: how does one make music with a single, unpitched sound source? A snare drum, for all intents and purposes, makes a single sound at a fixed pitch; it cannot produce different tones and so cannot play even the simplest melody, or provide harmonic accompaniment to an existing melody.

The snare drum is therefore an instrument that makes music using just two musical devices: rhythm and dynamics. Rhythm refers to the temporal position of notes within a meter, and dynamics refers to their relative volumes, as well as the aspect of emphasising certain notes to produce a rhythmic phrase. The musician faced with such a task will succeed or fail based entirely on their ability to understand, conceptualise, and express rhythmic ideas.

To this end, the rudiments are the systematic categorisation of these rhythmic musical ideas, including concepts pertinent to their usage, execution, function, and dynamics. The snare drum has existed as an instrument in some form since the early 14th century. This means that, for over 700 years, the ideas, techniques, vocabulary, and repertoire have been developed, refined, honed, analysed, and adjusted to become the cutting edge of concepts and ideas used to answer the question posed above. Over such a time span, impractical, useless, unmusical, or otherwise unsuitable ideas were discarded, while those that were functional are those that are still here today.

The rudiments are far more than a simple list of pre-defined sticking patterns. They are concepts that describe the very nature of making music on a drum. This process has been moulded to fit the various cultural idioms of those traditions that excelled at snare drumming – the Swiss, French, British (especially the Scottish), and Americans – but the fundamental approach is always the same: to understand the nature of rhythmic music.

This is not to say, of course, that all rudimental repertoire is advanced, complex, or the pinnacle of rhythmic expression. Indeed, the repertoire is often conspicuously simple owing to the context in which it was most commonly applied: on the battlefield, on campaign, or on parade, wherein simplicity and recognisable patterns were paramount. As a musical approach, however, an exploration of the modern repertoire, removed from its original military contexts, reveals some of the most exploratory, adventurous, and, at times, advanced rhythmic ideas that are to be found anywhere on the instrument.

There is a dichotomy in what the term *rudimental* references. On the one hand, it refers to an entire conceptual approach to the act of playing a drum, comprising analysis, technique, and conceptual application. Yet there exists a vast body of recognisable repertoire and contextualised tradition that forms a recognisable style, and so the term also describes a specific style or genre of drumming. Pieces can be described as rudimental in terms of the characteristic style, or a piece can be analysed in terms of the rudimental concepts employed.

The traditional rudimental style is influenced by the lineage of repertoire and compositional techniques that can be traced parallel to the military histories of the various nations that have used the snare drum in their armed forces. Traditional rudimental drumming has a distinct set of characteristics, customs, vocabulary, terminology, and concepts that define it, and its functional military roots are clear.

The art form as it exists today draws great inspiration from the traditional canon, yet breaks from the military culture and traditional roles to become a musical discipline in its own right. Contemporary rudimental drumming expands various concepts, breaks traditional customs, and moves away from the traditional roles of the pieces, and instead explores the musical art form from a solely musical perspective. In this context, the military function of the pieces is replaced by an

exploration of the musical language; the traditional applications are expanded upon as an exploration of concepts.

A piece written in the rudimental style today by a composer who is not concerned with how to best awaken a camp, maintain a march, or transmit an order to fire, is of a distinctly different nature to one written by the likes of Ashworth[1] in the early 19th century, for whom rudimental compositions had a direct and immediate application to the armed forces in which he worked.

The rudimental vocabulary discussed in these pages is directly drawn from the traditional style, yet many of the applications, concepts, and expanded ideas that exist today are contemporary additions with little to do with the sort of things John Pratt and others helped develop and publish. The contributions of Moeller, Wilcoxon, Gladstone, Stone, and Pratt[2] himself are all deeply embedded in the traditional style, as are those of their French and Swiss counterparts like Raynaud, Goute, Lefèvre, and Berger.[3] Their pieces are short, sharp, repetitive, and possess phrases born of the rudimental vocabulary after which the style's name is derived. Now, over half a century after Moeller's death, the rudimental contributions from Tompkins, Becker, Dior, Johnson, Bachman, Hessler[4], or this book's author, are of a distinctly different character, showing clear influence from these others, yet having no actual ties to military form or function.

In any case, the analysis that follows seeks to espouse the technical and compositional functions of the rudimental vocabulary in such a way that their application and value is apparent to all drummers.

A Note on Technique

Technique and its pedagogy is something of a chasm into which many musicians fall at various points in their musical careers. Good technique is required to perform the repertoire, yet there is little consensus as to how to accurately define good technique. Rudimental drumming is inherently technical. Performing rudimental repertoire as it is intended is difficult and technically demanding, and many of the intricacies of the language require a high degree of understanding, facility, and control, brought about by dedicated practice and ample feedback from a qualified source.

It is important to state from the outset that good technique cannot be learned from reading words in a book. Whilst books can present certain ideas, without the guidance of a teacher, feedback, and experience, progress simply cannot happen. This book will therefore not attempt to provide a comprehensive guide to technique itself. It will not give detailed accounts of finger positions, different grip types, or other prescriptive statements in an attempt to convey good technique to the reader. Such texts are always prone to misunderstanding or misinterpretation, and it is impossible to present an authoritative and complete account considering the differences in approach, concept, opinion, and physiology across the drumming community.

However, there is something to be said about the fundamental principles that link all good technique. A student armed with a thorough understanding of what technique is and how it works will be better equipped to practise than one without. With the caveat that technique is learned with a pair of sticks in hand rather than a book, certain fundamentals will be presented that seek to underpin all forms of good technique.

Technical progress begins with understanding. What is the fulcrum and what is its role? How does this synergise with the fingers? What is the role of the fingers, and how does this integrate the

[1] Charles Stewart Ashworth: conductor of the United States Marine Band from 1804 to 1816
[2] Sanford Moeller, Charles Wilcoxon, Billy Gladstone, George L. Stone, John Pratt: celebrated rudimental drummers
[3] Alexander Raynaud, Robert Goute, Guy Lefèvre, Fritz Berger: celebrated French and Swiss rudimental drummers
[4] Joseph Tompkins, Bob Becker, Rick Dior, Scott Johnson, Bill Bachman, Clause Hessler: contemporary rudimental drummers

Form and Function

The primary hypothesis of this work is to show that rudiments follow a development of form through function. The form of the rudiments – how they work, how they are used, how they are performed – came about as a result of the functions they served during the snare drum's development. Those figures that had the most functionality developed to become the most comprehensive rudimental concepts.

Many students new to drumming, whether rudimental drumming or drumming in general, misconstrue the rudiments as simply a list of patterns with archaic names that may or may not be worth their time practising. A more productive and accurate approach is to consider the rudiments as the fundamental concepts that describe how a snare drum is played. The named patterns are simply instances of these concepts in the forms in which they are most used.

This point emphasises the descriptive nature of the rudiments. They do not exist to tell drummers what they should be playing, but to describe and formalise the things that drummers have played throughout the historical development of the snare drum. The rudiments exist because they serve a certain function that has proved advantageous, musical, or useful in some way. They have survived centuries worth of development precisely because they perform some valuable function to either composers or performers.

A *rudiment* may therefore be defined as a discrete, named pattern characterised by a particular sticking, rhythmic qualities, and functional characteristics recognised within the rudimental traditions. The term *rudimental* describes a conceptual framework for snare drumming that incorporates individual rudiments, while also encompassing the broader ideas and techniques from which these rudiments originate. A paradiddle is *a rudiment*, representing a discrete instance of a broader *rudimental* concept.

The historical development and functional application of the rudiments informs the broader conceptual approaches to composition and performance. This perspective enables a more nuanced understanding of the rudiments in terms of their forms and functions, and may alleviate points of confusion when studying the repertoire. Understanding the rudiments therefore necessitates recognising them as responses to functional needs. Contemporary rudimental composers utilise these functional concepts in creative ways to form their compositions. However, the earliest instances of rudimental drumming developed in the militaries of the countries with rudimental traditions. Drummers were employed to transmit orders, give signals to large bodies of troops, and to maintain cohesion during a march or on parade. These early roles shaped the early vocabulary, which developed over time to take on a more musical context, gradually moving away from the military services from which they developed.

Rudimental function may be categorised as either compositional or technical, though generally exists as a combined function of both. Compositional function pertains to the role a rudiment plays within musical composition, while technical function involves how it interacts with the performer executing it. For instance, a paradiddle's compositional function includes accenting the first stroke within a group of four notes, while its technical function involves alternating the sticking between the hands. Composers may choose to use a paradiddle for its accents, its ability to swap sticking from one hand to the other, or any other combination of functions and characteristics that define the paradiddle conceptually.

These functions have led to idiomatic applications of rudiments both musically and technically. The relationship between these functions is somewhat symbiotic, with certain rudiments serving specific roles when combined with others. For example, paradiddles are frequently paired with flamacues to produce characteristic rudimental phrases; single, double, and triple ratamacues are commonly used together due to the syncopation they create through their accent placements; and

flam taps are frequently used at the end of a section, culminating in an accented flam to resolve or conclude a phrase.

Students new to rudimental drumming often question the rationale behind a composer's choice of a specific sticking pattern when an alternative might appear more intuitive. This confusion typically arises from a lack of understanding of the conceptual framework underlying the pattern. The notes and their stickings within a passage are not arbitrary; they are constructed from a combination of conceptual and vocabularic building blocks.

These patterns are influenced by compositional ideas, interconnected vocabulary, historical conventions, and functional applications. The choice of a particular rudiment or sticking pattern is part of a much larger approach to the piece, which comprises themes and motifs, as well as considerations for how groups of vocabulary feel when performed together. Although these elements may not be immediately apparent, they play a crucial role in the cohesive structure of the composition and exemplify the composer's holistic approach in employing these concepts to craft works with distinct and intentional characteristics.

Five Fundamental Techniques

Rudimental drumming within the American tradition recognises forty standard rudiments, each defined by distinct nomenclature and performance conventions. There is considerable overlap between these rudiments and those found in both the French and Swiss traditions, although certain conventions and terminologies may differ. Moreover, there are rudiments unique to the French and Swiss traditions that lack direct American counterparts.

Nevertheless, despite regional, historical, cultural, and linguistic differences, as well as the presence or absence of particular named rudiments across the traditions, all rudiments are derived from the same foundational techniques. Despite the relative complexity of the rudiments and the repertoire, there are only so many ways to actually hit a drum. These five techniques represent the basic methods of striking a drum with a stick in each hand. They therefore comprise concepts surrounding the use of each hand, as well as the production of different sound effects:

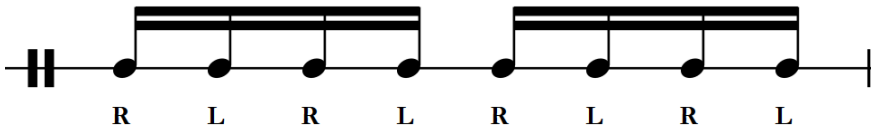
1. Single Strokes
2. Double Strokes
3. Paradiddles
4. Buzz Strokes
5. Ornamentation

These five concepts apply both to the techniques employed in performing various stroke types, and to the sticking patterns that form the foundations of specific rudiments. Across all drumming traditions, every rudiment is based on one of these core techniques, or constitutes a composite derived from a combination of them.

Single strokes describe the act of playing one stroke per hand in an alternating manner to produce a roll or play a rhythm. Many methods, ideas, and principles leverage the simplicity and versatility of single strokes to perform a rhythmic passage. It is so prevalent that many teachers encourage students to use alternating single strokes for a given passage unless there is a compelling reason to deviate. Doing so allows for the easy expression of accent phrases, as well as for the performance of unfamiliar or complicated rhythms without the need to consider complex or unintuitive sticking.

Double strokes build upon the concept of single strokes by incorporating an additional stroke with each hand before alternating. In a double stroke roll, this technique involves performing two consecutive strokes with the same hand before switching to the opposite hand, creating a continuous roll. A single occurrence of a double stroke – two successive strokes executed by the

I. Single Strokes



Single strokes represent the most fundamental way to play a drum with a pair of sticks. Individual strokes are performed on each hand in an alternating fashion to produce a roll or play a rhythm. This technique represents the first of the fundamental five, and forms the basis for a large portion of all rudimental vocabulary. Single strokes embody the most versatile and widely applicable of the sticking concepts. They can easily produce accent patterns, express and transition between subdivisions, and perform any given rhythmic figure, with a near limitless functionality both compositionally and technically.

The history of single strokes is difficult to trace, precisely because of their nature. Playing a drum with alternating strokes is so fundamental as to lack a discrete form with which to delineate it as a specific rudiment or technique. Instead, single strokes may be understood in terms of the functions they perform, and the many ways in which they have been applied in the repertoire.

Some historians have argued that the low tension heads and heavy sticks used on the tabour and early snare drums made double strokes untenable for fast rolls. The implication is that single strokes were therefore used to produce drum rolls, as loosely tuned thick heads would not allow for enough stick rebound to enable strong double strokes. However, the widespread adoption of counter hoops from the mid-16th century enabled greater tension to be applied to the thick hide drumheads. While it is feasible that double strokes were impractical prior to the adoption of counter hoops, it is unlikely that drummers since have had significant issues with double strokes in any meaningful way.[14]

In either case, single strokes as a means for building vocabulary were well established from a relatively early stage of the snare drum's development, appearing as fundamental patterns in Arbeau's works of the 1580s. Lully's and Philidor's works in the late 17th and early 18th centuries feature extensive use of single strokes, and over the following decades the multifaceted *frisé* would become a refined and idiomatic single stroke concept within the French vocabulary.

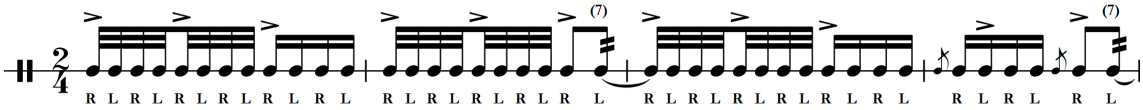
Single strokes may be used to produce a long roll, which describes playing notes at a sustained speed for an indeterminate period. This long roll is commonly used as a means of practising single strokes, yet it almost never occurs within the repertoire in this manner. Long rolls, while producing a spectacular effect at speed, do not exhibit any musical form, and their complete absence from the repertoire confirms that they do not constitute musical vocabulary with any notable compositional function.

Instead, single strokes are most commonly used in measured form, whereby they are played with a defined number of strokes pertinent to the larger figure in which they occur. The aforementioned frisé are typically used to denote this measured form, with parallels in the anglophonic traditions like the single stroke four, single stroke seven, and the four stroke ruff. These measured forms define discrete musical phrases of a set length and rhythmic value, which greatly expands their compositional functionality. The measured forms of single strokes refine a general sticking pattern into functional vocabulary.

One of the most important functions of single strokes is their ability to voice accent patterns. This constitutes the most significant concept pertinent to their application, with louder accented strokes

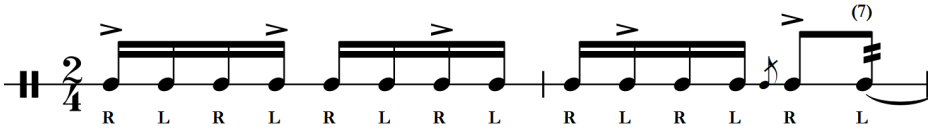
[14] (Chapman, When Did Drummers Start Rolling?, n.d.)

producing a rhythm through their contrast to the surrounding quieter taps. Through this concept, single strokes can be used to both create accent patterns, and to express existing rhythmic figures as accent patterns. This transitive approach can then be decorated with all types of ornamentation including flams, diddled strokes, and variable rhythmic densities.



The excerpt above, from Bob Persons' *Malden Post*,[15] presents a simple accent pattern that is voiced using groups of four single strokes, the note values of which reflect the distance between the accents. The different note values used between the accents correlate to the space between them; the two groups of 32nd notes in the first measure voice accents an 8th note apart, while the four 16th notes that follow extend their accent's duration to an entire quarter note.

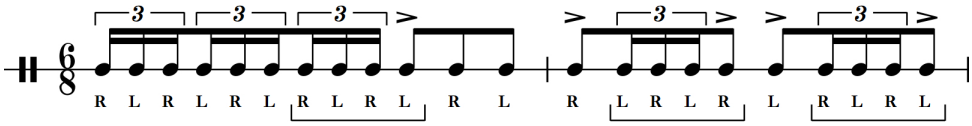
This example demonstrates a typical use of single strokes within the American tradition. While simple, it demonstrates the single strokes as an established means to express accent phrases. Its approach is mirrored in Wilcoxon's works, many of which feature similar instances of singles-based accent patterns:



Excerpt from *Solo No. 4* [16]

Above, unaccented single strokes across a 16th note subdivision provide the underlying canvas, while the accented strokes express the main rhythmic idea. An accent is placed on every third 16th note to produce a polyrhythmic motif that contrasts with the implied beats of the **2/4** meter. Unlike Persons' example, Wilcoxon forms this phrase from moving accents against an unchanging subdivision.

Single strokes are frequently used to play figures with changing subdivisions, and may do so in any time signature:



Excerpt from *Solo No. 20*

The passage above, also from Wilcoxon, demonstrates a phrase formed from two subdivisions. Within the **6/8** meter, the first three 8th notes have become 16th note triplets, played as a single stroke roll which culminates in the accent on the second beat. The interplay between the 8th notes and 16th note triplets in the second measure utilises 8th notes for the accents, and 16th note triplets to transition between them, yet the whole passage is easily performed with an unbroken single stroke roll. Brackets are used to suggest areas of the passage that may be identified as discrete instances of the single stroke four.

[15] (N.A.R.D., 1934 (1962)), p. 26
[16] (Wilcoxon, The All-American Drummer: 150 Rudimental Solos, 1945)