

# **ALMOST 40 “RUDIMENTS” FOR MALLETS**

**(Adapted from the Percussive Arts Society  
40 International Rudiments)**

**By Todd A. Ukena**

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# ALMOST 40 “RUDIMENTS” FOR MALLETS

Adapted from the Percussive Arts Society International 40 Rudiments

by Todd A. Ukena

Snare drum technique has had astronomical growth in the last couple of decades due to the instruction in many outstanding programs in marching bands and drum & bugle corps. This same incredible growth can be seen in the four-mallet technique on the marimba, vibraphone and xylophone. (Hey! Some programs even have a dedicated percussion instructor! No wonder players are getting better and better!) Though some students will work to achieve competency on both snare and mallets, most will choose to focus on one area or the other.

The following two-mallet exercises (adapted from the Percussion Arts Society International Drum Rudiments,) provide an alternate means to learn the rudiments, challenging the snare and mallet player by placing them on the mallet keyboard. (Right off, the player is dealing with lots of little drums!)

These rudimental exercises were designed with certain guidelines.

1. During each rudiment hands have a dedicated place to play, the upper or lower keyboard.
2. Most melodic changes stay within intervals of seconds or thirds.
3. Many of the rudimental exercises were designed within lines of symmetry around D or A flat. Patterns played alternately from right hand to left hand are mirrored within these lines of symmetry.
4. Note pitches are chosen to accentuate the specific sticking for that rudiment.

Generally, most of the roll rudiments stay within an octave range. (The 11, 13, 15, and 17 will move outside of this octave range.) Most, if not all of the double strokes are between two different pitches so that the performer will manufacture a rebound rather than depending on a bounce.

Most of the rudiments that alternate hand-to-hand can be extended by expanding the highest and lowest pitches outward by half steps, leaving the inside notes constant. Examples of this are the single paradiddle, double paradiddle, flam, flam accent, flam paradiddle, single flammed mill, flam paradiddle-diddle, Swiss Army Triplet, inverted flam tap, and the flam drag. Each follows lines of symmetry.

With three exceptions, (the flam paradiddle, the flam paradiddle-diddle, and the flam drag, flams use the note “D” as the grace note. The flam tap and the Swiss army triplet are dealt with differently. These two rudiments are written with separate rhythms for each hand. When double stops are notated, the unaccented notes are executed as grace notes. These notes are to be played as low as possible to the playing area while accented notes are played from a forty-five degree angle or higher.

Most drags are played between two different and distinct pitches so the performer must “dig out” the diddle rather than allow it to rebound.

Careful study with “Almost 40 Rudiments for Mallets” can improve the performer’s technique on the snare drum or mallet instrument while learning the rudiments in a different way. Continued study will give the student opportunities to adapt and transform these mallet rudiments in many different ways to create their own new hybrids. (Can you imagine what a featured mallet solo could be like using the techniques developed here? Whew!)

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# ALMOST 40 RUDIMENTS FOR MALLETS

adapted by Todd A. Ukena

## 1. SINGLE STROKE ROLL

A.   
L R L R L R L R

B.   
L R L R L R L R

C.   
L R L R L R

D.   
L R L R L R L R

E.   
L R L R (etc.)

F.   
R L R L R L R L

G.   
R L R L R L R L

H.   
R L R L R L

I.   
R L R L R L R L

J.   
R L R L (etc.)

K.   
R L R L (etc.)

## 2. SINGLE STROKE FOUR

A. R L R L R L R L

B. L R L R L R L R

C. R L R L R L R L R L R L R L R L R L R L R L R L R

D. R L R L R L R L L R L R L R L R L R L R L R L R L R L R L R L R

E. R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R

## 3. SINGLE STROKE SEVEN

A. R L R L R L R

B. L R L R L R L

C. R L R L R L R R L R L R L R

D. L R L R L R L L R L R L R L

E. R L R L R L R L R L R L R L

F. R L R L R L R L R L R L R L

G. L R L R L R L R L R L R L R

## 5. TRIPLE STROKE ROLL

**A.**

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

**B.**

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

## 6. DOUBLE STROKE ROLL

**A.**

L L R R L L R R

**B.**

L L R R L L R R

**C.**

L L R R L L R R (etc.)

**D.**

R R L L R R L L

**E.**

R R L L R R L L

**F.**

R R L L R R L L (etc.)



## 7. FIVE STROKE ROLL

A.

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

B.

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

(The upward melodic shape is mirrored in the downward version of alternating roll rudiments.)

C.

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

D.

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

(This Five Stroke Roll exercise expands the interval used to double stroke. The student may create other exercises to expand this interval further for extended technical development.)

E.

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

F.

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

## 8. SIX STROKE ROLL

A. R L L R R L R L L R R L L R L R R L L R

B. L R R L L R L R R L L R L R R L L R

C. R L L R R L R L L R R L L R L R R L L R

D. L R R L L R L R R L L R L R R L L R

## 9. SEVEN STROKE ROLL

A. R L L R R L L R L L R R L L R L L R R L L

B. R L L R R L L R L L R R L L R R L L R L L

C. R L L R R L L R L L R R L L R R L L R R L L

D. R L L R R L L R L L R R L L R R L L R R L L

E. R L L R R L L R L L R R L L R R L L R R L L

F. R L L R R L L R L L R R L L R R L L R R L L

(Use the 6/8 section to work on triplet based seven-stroke rolls.)

G. L R R L L R R L R R L L R R L R R L L R R

H. L R R L L R R L R R L L R R L R R L L R R

I. L R R L L R R L R R L L R R L R R L L R R

J. L R R L L R R L R R L L R R L R R L L R R

K. L R R L L R R L R R L L R R L R R L L R R

L. L R R L L R R L R R L L R R L R R L L R R

# 10. NINE STROKE ROLL

A.

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

B.

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

# 11. TEN STROKE ROLL

A.

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

B.

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

C.

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

D.

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

E.

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

F.

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

## 12. ELEVEN STROKE ROLL

A.   
R L L R R L L R R L L R L L R R L L R R L L

B.   
R L L R R L L R R L L R L L R R L L R R L L R

C.   
L R R L L R R L L R R L R R L L R R L L R R

D.   
R R R L L R R L L R R R R R L L R R L L R R L

## 13. THIRTEEN STROKE ROLL

A.

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

A.

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

B.

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

# THIRTEEN STROKE ROLL (continued)

C.

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

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

D.

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

## 14. FIFTEEN STROKE ROLL

A.

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

B.

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

## 15. SEVENTEEN STROKE ROLL

A.

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

B.

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

## 16. SINGLE PARADIDDLE

A. R L R R L R L L B. R L R R L R L L C. R L R R L R L L

D. R L R R L R L L E. R L R R L R L L R

(Lengthen the single paradiddle exercise by expanding the outside pitches by half steps to increase range.)

## 17. DOUBLE PARADIDDLE

A. R L R L R R L R L R L L B. R L R L R R L R L R L L

C. R L R L R R L R L R L L D. R L R L R R L R L R L L

## 18. TRIPLE PARADIDDLE

A. R L R L R L R R L R L R L R L L B. R L R L R L R R L R L R L R L L

C. R L R L R L R R L R L R L R L L D. R L R L R L R R L R L R L R L L

## 19. PARA DIDDLE-DIDDLE

A.  B. 

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

C.  D. 

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

## 20. FLAM

A.  B. 

R L R L R L R L

C.  D. 

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




E.  F. 

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

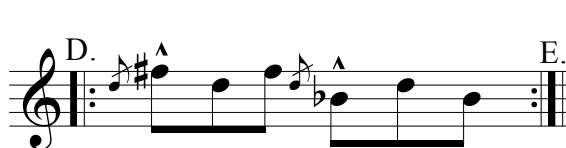


G.  H. 

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

## 21. FLAMACCENT

A.  B.  C. 

R l r L r l R l r L r l R l r L r l

D.  E.  F. 

R l r L r l R l r L r l R l r L r l

(Flam Accent continued)

G. <sup>^</sup> R l r L r l <sup>^</sup> H. <sup>^</sup> R l r L r l  
 I. <sup>^</sup> R l r L r l J. <sup>^</sup> R l r L r l K. <sup>^</sup> R l r L r l

(The flam accent has been written out to show how the outside pitch expand by half steps.)

## 22. FLAM TAP

A. B. C. D. E. F.

(Though the Flam Tap exercise is written with double stops, execute flams with the unaccented double stop performed as grace notes.)

## 23. FLAMACUE

A. R l r l R R l r l R R l r l R  
 B. L r l r L L r l r L L r l r L



(Flamacue continued)

C.   
 R l r l R R l r l R R l r l R R l r l R

D.   
 L r l r L L r l r L L r l l L L r l r L

## 24. FLAM PARADIDDLE

A.   
 R l r r L r l l


B.   
 R l r r L r l l


C.   
 R l r r L r l l


D.   
 R l r r L r l l


E.   
 R l r r L r l l R

## 25. SINGLE FLAMMED MILL

A.   
 R r L l R r L l

B.   
 R r L l R r L l

C.   
 R r L l R r L l

D.   
 R r L l R r L l

## 26. FLAM PARADIDDLE-DIDDLE

A. R l r r l l L r l l r r B. R l r r l l L r l l r r

C. R l r r l l L r l l r r D. R l r r l l L r l l r r

E. R l r r l l L r l l r r F. R l r r l l L r l l r r

## 27. PATAFLAFLA

A. R l r L R l r L B. R l r L R l r L

C. R l r L R l r L D. R l r L R l r L

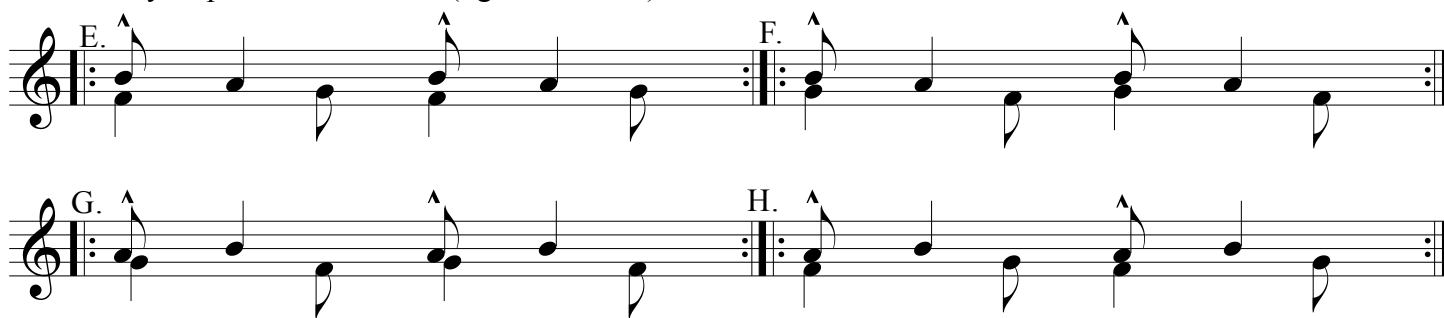
(Though there are numerous D flats notes in the Pataflafla exercise, all grace note are to performed as D naturals.)

## 28. SWISS ARMY TRIPLET (left hand lead)

RH A. LH B. LH

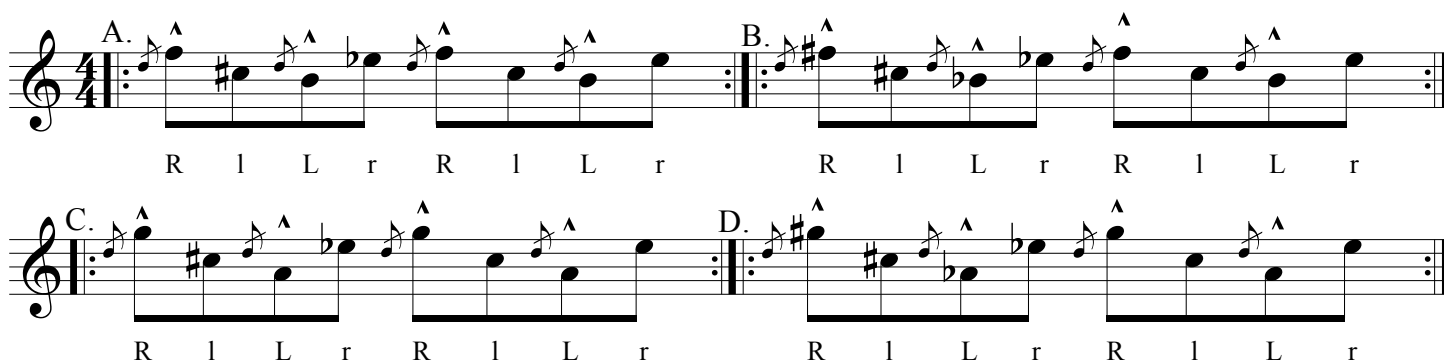
C. D. LH

Swiss Army Triplet continued (right hand lead)

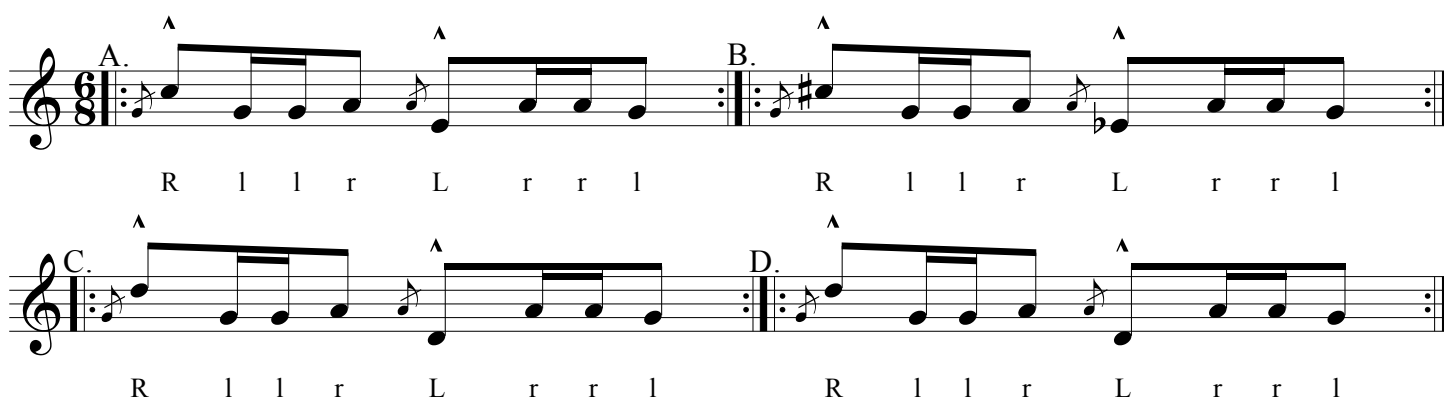


(Though the Swiss Army Triplet exercise is written with double stops, execute flams with the unaccented double stop notes performed as grace notes.)

29. INVERTED FLAM TAP



30. FLAM DRAG



# 31. DRAG (RUFF)

31. DRAG (RUFF)

Two staves of music in 4/4 time. The first staff contains measures A. and B. The second staff contains measures C. and D. Each measure is followed by a sequence of 'L' and 'R' characters representing a drum pattern. Measure numbers 202 and 208 are indicated above the staves.

Staff 1: A. (L L R R R L L L R), B. (L L R R R L L L R)

Staff 2: C. (L L R R R L L L R), D. (L L R R R L L L R)

# 32. SINGLE DRAG TAP

32. SINGLE DRAG TAP

Two staves of music in 2/4 time. The first staff contains measures A. and B. The second staff contains measures C. and D. Each measure is followed by a sequence of 'L' and 'R' characters representing a drum pattern. Measure numbers 202 and 208 are indicated above the staves.

Staff 1: A. (L L R L L L L L R), B. (L L R L L L L L R)

Staff 2: C. (R L R R L R L L R L), D. (L L R L R R L R L L R L)

Two staves of music in 2/4 time. The first staff contains measures E. and F. The second staff contains measures G. and H. Each measure is followed by a sequence of 'L' and 'R' characters representing a drum pattern.

Staff 3: E. (L R R L R L L R), F. (L R R L R L L R)

Staff 4: G. (L R R L R L L R), H. (L R R L R L L R)

### 33. DOUBLE DRAG TAP

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

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

### 34. LESSON 25

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

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

### 35. SINGLE DRAGADIDDLE

R       R       L            R            R            L       L       R       L            L

JR   R   L       R       R       L       L       R       L       L            R       R       L       R       R       L       L       R       L       L

### 36. DRAG PARADIDDLE NO. 1

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

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

### 37. DRAG PARADIDDLE NO. 2

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

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

### 38. SINGLE RATAMACUE

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

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

### 39. DOUBLE RATAMACUE

Two staves of music for the Double Ratamacue. The first staff is in 4/4 time and the second is in 3/4 time. Both staves feature a key signature of one flat (Bb) and a common time signature of 4/4. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and flats). Above the first staff, there are two accents (^) over the 5th and 11th measures. Below the staves, the rhythm is indicated by a sequence of 'L' (left) and 'R' (right) characters.

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

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

### 40. TRIPLE RATAMACUE

Three staves of music for the Triple Ratamacue. The first staff is in 3/4 time, the second is in 3/4 time, and the third is in 3/8 time. All staves feature a key signature of one flat (Bb). The notation includes eighth, sixteenth, and thirty-second notes, rests, and accidentals. Above the first staff, there are two accents (^) over the 5th and 11th measures. Above the third staff, there are two accents (^) over the 5th and 11th measures. Below the staves, the rhythm is indicated by a sequence of 'L' (left) and 'R' (right) characters.

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

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

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

# THREE KAMPZ

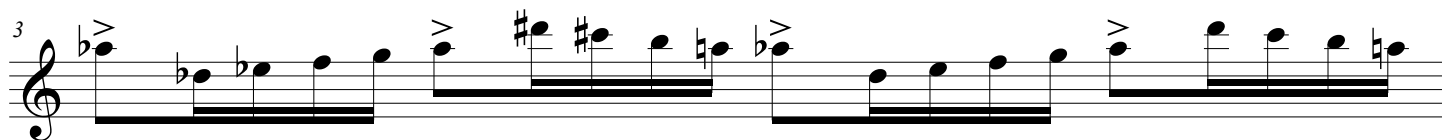
m.m. = 120-132



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



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



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



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



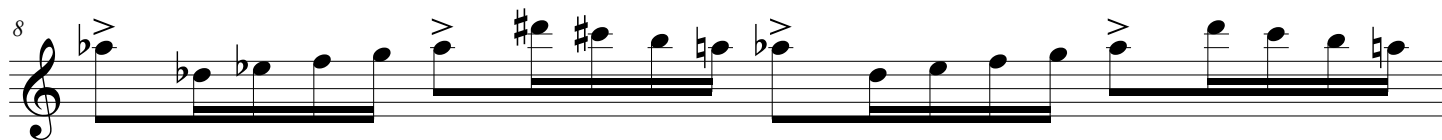
R L L R R L R R L L R L L R R L L



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



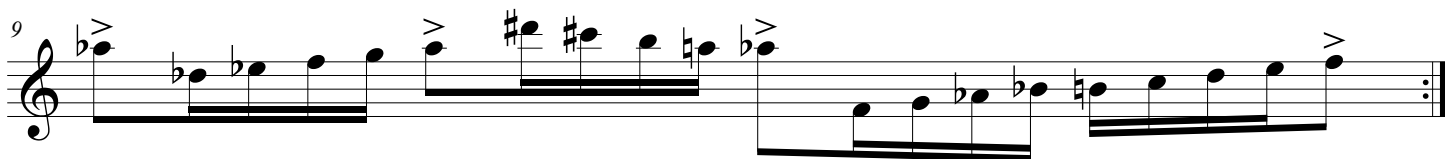
R L L R R L R R L L R L L R R L L



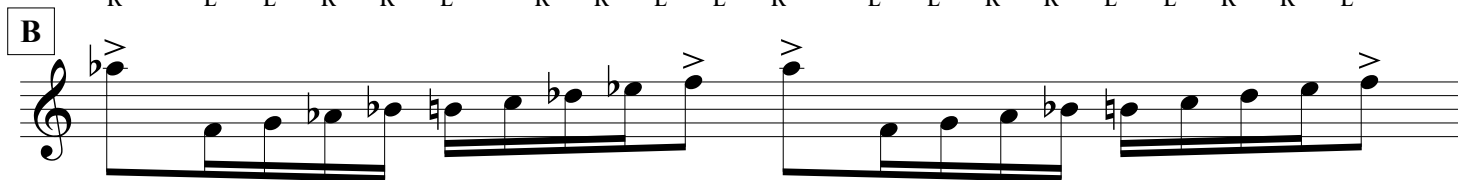
R L L R R L R R L L R L L R R L L



# THREE KAMPZ



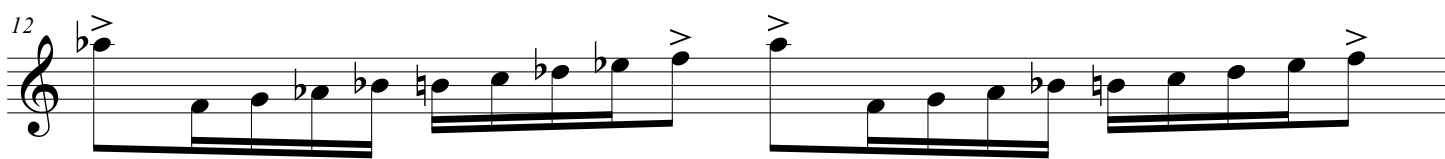
R L L R R L R R L L R L L R R L



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



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



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



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



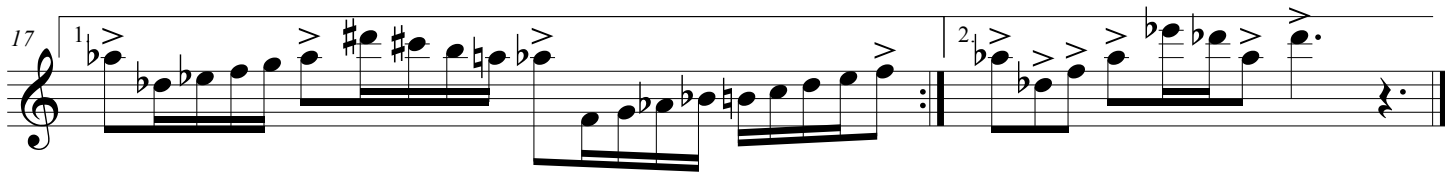
R L L R R L R R L L R L L R R L L R R L



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



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



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

# THE WEATHERFORD HALFTIME

m.m. = 96-116

**A**

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

**B**

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

**C**

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

**D**

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

**E**

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

**F**

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

23

R L L R L R R R L L 3 R L R L R R L R L R L L 3 R L R L R L R R L L 3

G

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

28

R L R L R R L R L R L L 1. R L R L R L R R R L L

30

R L R L R L R R L L 2. R L R L R L R R L L

33

R L R L R R L R L R L L 1. R L R L R L R R L L 2. R L R L R L R

# DOWNFALL OF DENTON

m.m. = 88-112

*f*

6

5

8

A

11

14

17

B

8va

20

1.

2.

C

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

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

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

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

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

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

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

# DOWNFALL OF DENTON

26

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

29

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

32

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

35

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

38

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

E

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

44

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

47

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

# Practice Makes Perfect?

by Todd A. Ukena

Yes, for any musician, practice is important, but only if used effectively. If it becomes “doing time” by fumbling through the music without any regard to pitch, rhythm, tempo, or playing form, then all a musician is doing is “practicing a mistake.”

A better motto would be, ‘Perfect Practice makes perfect.’ The question now is, “What do I do to be perfect?”

A place for musicians to start is asking this question, “Can I perform my music with no mistakes?” If yes, then find something harder. If no, then change something so there are no mistakes.

Two things to change are tempo (by slowing down,) and length of selection (how many measures or notes to work with.) Many times it is necessary to change both; sometimes changing one will work.

Once a musician has a tempo or shortened selection they can play, it is important to repeat the selected music a number of times without any mistakes. After it feels comfortable the musician would increase the tempo and/or make the selection longer and repeat that with no mistakes until it is comfortable. (A personal preference is five repetitions with no mistakes. Being able to perform a selection five times in a row may be a fluke. If it doesn't feel comfortable, more repetitions are necessary.)

Knowing what a mistake is depends of what the performer is working on as well as what level the performer is. Working with a director or private instructor can focus a musician on some areas such as pitch, rhythm, tempo, dynamics, expression, articulation and playing positions.

Once the performer can comfortably play the tempo and/or selection five times with no mistakes it would be time to increase the tempo and/or add length to the selection. Every step along the way, the performer must ask, “Can I perform this selection five times in a row with no mistakes?” If errors begin to creep in there is danger of “practicing a mistake” which could lead to performing a mistake. No errors can be accepted without the performer making some change either in tempo or selection length to extinguish the mistakes. Having the help of others can help a performer find the root cause of a playing error. Once the root cause is found the director or playing instructor can help a performer create exercises to extinguish a “mistake being practiced.”

When choosing a selection of music to practice a performer can: 1) start from the beginning of a phrase, then adding toward the end, 2) start from the end, then adding toward the beginning, or 3) isolate a troublesome passage. Using the first two together will overlap phrases and is particularly helpful when memorizing music. A musician can choose selections phrase-by-phrase, or as in difficult passages, note-by-note. This process would continue until the musician is performing the desired tempo and playing the entire piece with no mistakes.

Yes, it is tedious, but this kind of work can lead to great positive results in short spans of time (five to ten minutes.) Daily practice of this can show positive results in weeks rather than months. Weekly practice of this kind can develop a strong practice discipline, personal motivation, and feeling of accomplishment.

The bottom line is to improve and improve quickly. This system of “Perfect Practice” can help. In a nutshell,

“Can the musician perform music with no mistakes?”

If not, then:

1. Break it down (with no mistakes)
2. Slow it down selection (with no mistakes)
3. Repeat it many times (with no mistakes)
4. Speed it up (with no mistakes)
5. Put it back together (with no mistakes)





# PERFECT PRACTICE SYSTEM

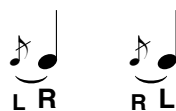


**ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.**

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## III. FLAM RUDIMENTS

## 20. FLAM \*



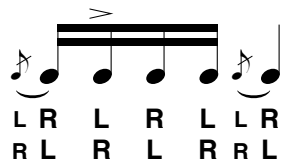
## 21. FLAM ACCENT \*



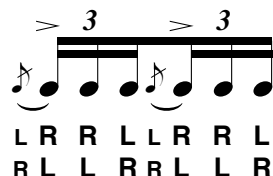
## 22. FLAM TAP \*



## 23. FLAMACUE \*

24. FLAM  
PARADIDDLE \*25. SINGLE FLAMMED  
MILL26. FLAM  
PARADIDDLE-  
DIDDLE \*

## 27. PATAFLAFLA

28. SWISS ARMY  
TRIPLET29. INVERTED  
FLAM TAP

## 30. FLAM DRAG



## IV. DRAG RUDIMENTS

## 31. DRAG \*

32. SINGLE  
DRAG TAP \*33. DOUBLE  
DRAG TAP \*

## 34. LESSON 25 \*



## 35. SINGLE DRAGADIDDLE

36. DRAG  
PARADIDDLE  
#1 \*

## 37. DRAG PARADIDDLE #2 \*



## 38. SINGLE RATAMACUE \*



## 39. DOUBLE RATAMACUE \*



## 40. TRIPLE RATAMACUE \*



## **BIOGRAPHY**

**Todd A. Ukena is a composer and arranger of percussion literature and has been playing percussion since 1970. He received a B.M.E. degree from Phillips University in Enid, Oklahoma, in 1980 studying with Mr. Eddie Lockhart. Later, he completed a M.M. Degree in Percussion Performance from the University of Oklahoma in 1988 studying with Dr. Richard Gipson. Other post graduate work was done at the University of North Texas, studying with Ron Fink and Dr. Robert Schietroma.**

**His performance career has been well-rounded, including musicals, concert bands, jazz ensembles, percussion ensembles, solo work and marching with "The Pride" of Oklahoma Marching Band and the Valiant Knights Drum and Bugle Corps where he later served as drumline instructor and arranger.**

**He worked with the Weatherford I.S.D. since 1982, starting as assistant band director and percussion instructor, then later as Director of Music at Mary Martin Elementary School while being the front line director of the Weatherford Kangaroos Marching Band from 2006-2010, and from 2008-2010, as Adjunct Professor of Percussion at Texas Wesleyan University in Fort Worth, Texas. He has taught private percussion since 1976.**

**He developed the "Integrated Music & P.E." program (I.M.P.) in 2003 at Mary Martin Elementary School collaborating with the P.E. teacher in his school. This system has been presented at many state music and P.E. conventions in Texas, Louisiana, and Oklahoma. Many school districts are now using this system. Todd continues to develop I.M.P. and other teaching resources for music and P.E. teachers.**

**He has numerous publications of snare drum, timpani, mallet, and drum set solos and ensembles with Southern Music Company (now available at Hal Leonard), RBC Music Company, PEL Music Company, and self-publications at Ukena Music, L.L.C. with many of these compositions on state solo and ensemble lists. As it is his passion, he continues to compose for all areas of percussion.**

**He retired after thirty years of teaching in May, 2011. He looks forward to new directions as a percussion instructor and composer, and Ukena Music consultant.**

